MIX NYC

29TH NEW YORK QUEER EXPERIMENTAL FILM FESTIVAL

NOVEMBER 12–17, 2013

MIXNYC.ORG

TICKETS
Opening & Closing: $20
Regular Screenings: $13
Lounge Performances: Free

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521 Third Avenue
(between 12th & 13th Sts)
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BY SUBWAY:
FGR to 4th Avenue & 9th St.
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B61, B63, B103

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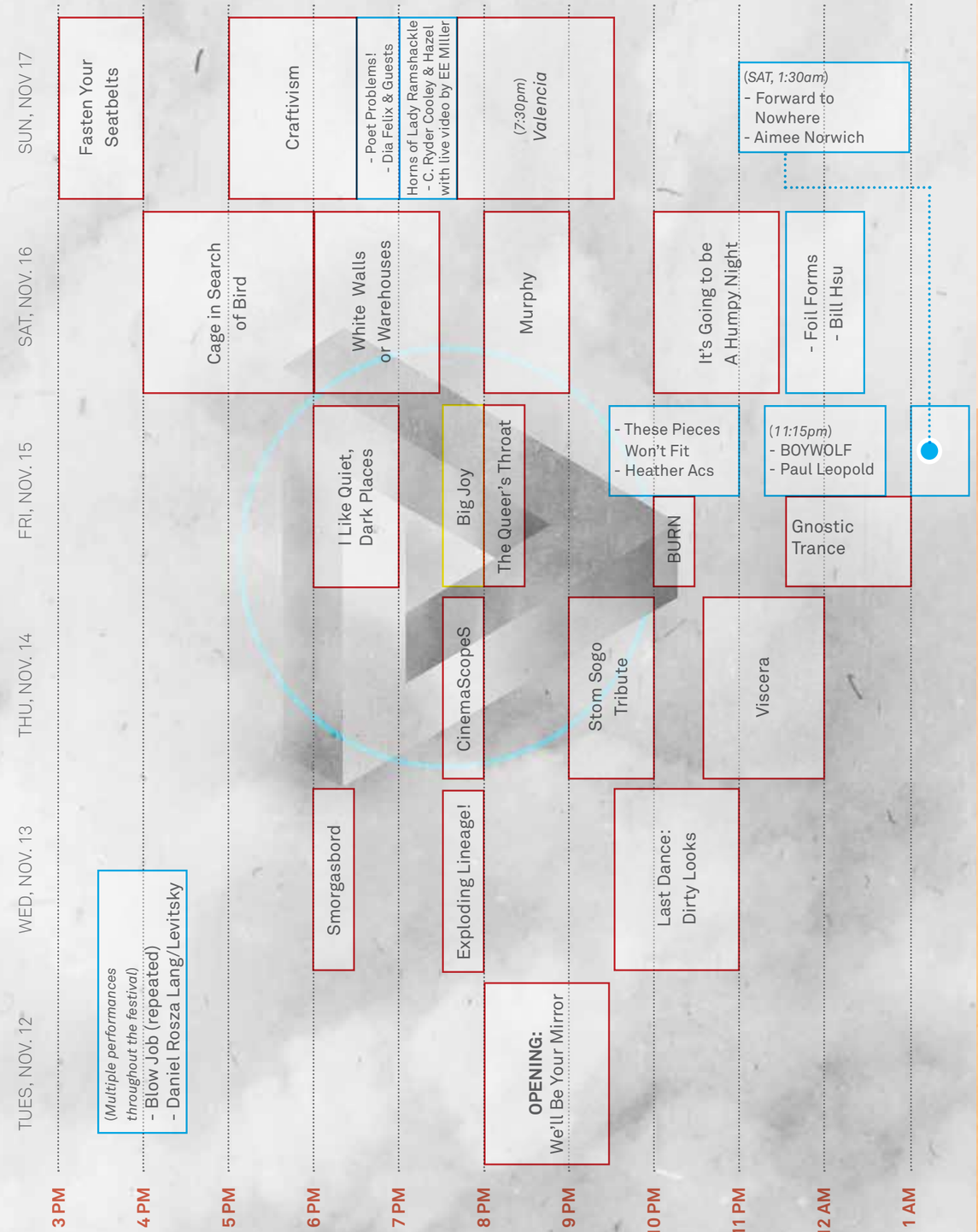
MIX 2013



WELCOME

What a year! After the the post-Sandy success of our 25th festival (our first ever held in Brooklyn), world events continue to overtake us, from marriage equality, Obamacare, AIDS, the revelations of Chelsea Manning, to filmmaker John Greyson's recent imprisonment and release in Egypt. While the festival itself can't address everything all the time, often our filmmakers do, and we urge everyone to stay engaged around these and other issues, and we'll show the films.

We're excited about the MIX Factory this year, which gives unprecedented space (over 12,000 square feet!) to queer installation art. We've had a renewed focus on installations since 2006, and this year we've been able to present more large-scale works than ever before. We're proud of that, and of the artists who undertake such ambitious projects. I hope you'll take the time to explore them in the queer wonderland we create to house them. It's our brief refuge from the larger world.

Best,

Stephen Kent Jusick
Executive Director

VENUE MAP

INSTALLATIONS KEY

1 Gilding the Lily / *Scott Andrews*
2 Of Oz the Wizard / *Matt Bucy*
3 Untitled / *Sophia Glass & Erica Kermani*
4 Suspicious Packages / *Kris Grey*
5 Sexual Chemistry / *Imogene Heath*
6 Breastival Vestibule / *Rachael Shannon*
7 Island in the Stream / *Caitlin Rose Sweet*
8 Orifice / *Joshua Vettivelu*
9 Mother-of-Pearl / *Pussykrew*
10 Legacy / *Benny Nemerofsky Ramsay*
11 Medusa Smack / *Vanessa Renwick*
12 Kayuga Project / *Catherine Pancake*
13 Ghosts of the Trucks of the West Side Highway / *Ben Cuevas*
14 ARSEnic and Old Lace / *Peter Cramer*
15 Eight Bells / *Sasha Wortzel*
16 The Bruised Garden / *GB Jones & Caroline Azar*
17 You Do It So Well / *Vasiliki Antonopoulou*

IN MEMORIAM

Mario Montez 1935-2013

Mario Montez was one of filmmaker Jack Smith's stars (his screen persona named after Smith's B-movie muse) and actor in underground films of the 1960s & 1970s, from Flaming Creatures to 13 of Warhol's films, to Ron Rice's Chumlum. In 1997 MIX NYC showed Jose Rodriguez-Soltero's Lupe, starring Mario Montez, who was there for the screening, and it was a revelation. For decades he had lived out of the spotlight, but recently was getting more attention, with a symposium on his work at Columbia in 2011, a special Teddy Award in Berlin in 2012, and in new films by John Heys and Conrad Ventur. He was supposed to be in New York right now! —SKJ

Memento Mori: I called it one of the high points of my Queer life. At Live Film! Jack Smith! in Berlin, 2009, I sat next to Mario during the screening of a new, pristine print of *COBRA WOMAN*, in that beautiful theatre in the Arsenal. The film rolled on. The bad Maria Montez usurps the good Maria Montez. The human sacrifices are about to begin. Maria Montez dances the *COBRA DANCE*. The people raise their arms and at that moment, instinctively, both Mario and I raise our arms and give the sign of the Cobra together!! It was a moment of shared Queer Consciousness: to understand what it meant, and why. The world is a bit colder today, without Mario Montez. —Jerry Tartaglia

Taylor Mead 1924-2013

Longtime Downtown personality, and "the first underground movie star," Taylor Mead died in May after a long and vivacious life. He was the star of many Andy Warhol films, as well as those by other filmmakers, eventually appearing in some 130 films. Mead himself was a creative polyglot, making movies, poetry paintings and performance until then end, even while battling a quintessential NYC nemesis: his landlord. Hats off to Taylor! —J. Hoberman

Read J. Hoberman's tribute at www.blouinartinfo.com

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8PM
TUES NOV 12

OPENING NIGHT
WE'LL BE YOUR MIRROR

Queerdos of New York: Welcome to the Funhouse. The MIX Factory reflects what you are. Hello, lover-army of fringe-dwelling geniuses! Hello, queers building community! Hello, destroyers of mainstream mediocrity! Whatever you are, let's come together to reflect and enjoy immersive bodily experiences. We must also, sadly, reflect the world we live in. It's no secret we live in a nightmare surveillance state that conducts robo-drone-massacres while it poisons the planet. The films this year show sites of resistance to ever-escalating police and state-corporate power, both at home *[This Leak]* and abroad *[Bradley Manning Had Secrets]*. But our mirror is wonky: it bends inward and gathers light *[I Told Her This Was Home, What I Want - What I Have]* then shoots a deathray back out *[Chromatic Cocktail, The Memory of Objects]*. Sometimes it's flattering, and shows you gorgeous things to look at *[Shift, Hoshi Neko]*. And other times, it trolls the morons listening in. *[Jimmy Carter, Balls]*.
—Curated by the Festival Programming Committee.

Total Running Time: 89 min.

Chromatic Cocktail: 180 Proof
3D!
KERRY LAITALA
2011, USA, video, color, sound, 8 min. NY

An adventure in experimental chromovision, IN STUNNING 3D! Laitala pours a syrupy and hypnotic cocktail of experimental psychedelia: lava lamp globs swirl and pulse, as aleatoric machine-gear distortions grind together to form crunchy electronic goo. Foregrounded are winking, lubricious ladies pulled from lenticular advertisements. They're selling something. Just say yes.

Hoshi Neko

Hoshi Neko (Little Star)
RUBY KATO ATTWOOD
& EMILY PELSTRING
2012, Canada, 16mm-to-video, B&W, sound, Japanese w/English intertitles, 5 min. US

This creepy-cute 16mm cut-out animation borrows narrative tropes from early Atari video games, silent films, and anime cartoons. "Neko" follows the adventures of the singer's lost cat, Hoshi, who eats a koi fish, which, naturally, seeks gruesome revenge with the help of a pug. Cue cosmic chase sequence, through wormholes and over poisonous planets. The cartoon violence gets pretty graphic. Accompanied by J-Pop/Rock.

For Flo
CARY CRONENWETT
& ZAKA CHERY CLAUDEL
2013, USA, video, color, sound, 11 min. NY

A subdued voice-over narrates the story of a brief friendship shared in artistic collaboration, cut short by Flo McGarrell's untimely death in the 2010 Haiti earthquake. *For Flo* eulogizes trans and radical queer Flo McGarrell, a good friend and collaborative partner of the maker. We hear the story of their relationship, as well as the beginnings of their final project still left unfinished. Sampled sounds of trickling water supports the voice with a gentle rhythm. *For Flo*'s visuals convey the imaginative world built between the two makers, and ends on a gorgeous negative projection Super 8.

Shift
ANJA MARAIS
& JUAN CARLOS ZALDIVAR
2013, USA, video, color, sound, 5 min. NY

A stop-motion film constructed out of over 10,000 high-resolution images taken over the course of a year, Shift follows a character who is born from a tree and stitches a female skin out of leaves. Then one day a fierce dog steals her face. *Shift* is a visual conversation between filmmaker Juan Carlos Zaldivar (Cuba) and sculptor Anja Marais (South Africa), both of whom emigrated to the U.S. and whose creative thrust is fueled by internal journeys, transformation and the relationships to bodies and the environment.

Couilles (Balls)
NATHALIE MIHEE LEMOINE
2012, Canada, video, color, sound, 2 min. NY

Playing Goyte's "Somebody That I Used to Know" in front of our audience takes balls. Now show those balls to the class, please.

What I Want - What I Have
E. HEARTE
2013, Canada, Super8mm, B&W, silent, 3 min. W

We—who have witnessed and survived the oppressive realities of the film industry—remain committed to the artistic power of celluloid in our festival. Case in point is this super8mm dual-projection in which a sexy, blurry scene stymies a more hesitant encounter held in sharper focus. The combined image is one saturated with greys, blacks, and whites.

Jimmy Carter

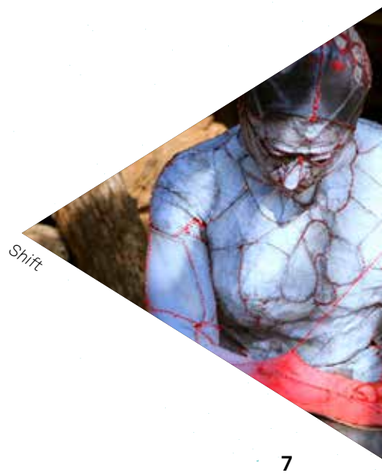
8PM
TUES NOV 12

Bradley Manning Had Secrets
ADAM BUTCHER
2012, UK, video, color, sound, 6 min

Made with pixel-art rotoscoped animation, this powerful and moving short re-enacts Chelsea Manning's online conversations from the eve of her arrest. Pixelated humanoid outlines against a black background allows us to focus on her words, as both sound and as text. The result is a moving evocation of Manning's bravery and purpose, despite the bleakness and isolation of her situation.

This Leak
JUANMA CARRILLO
& FÉLIX FERNÁNDEZ
2011, Spain, video, color, sound, 8 min.

Leaked government documents spark an extended interpretive dance freak-out. The audio mix samples soundbites from government officials inveighing against leaks, arguing that the public is best served when shielded from facts that make its government look bad. The camerawork gives plenty of attention to Fernandez's smallness against New York's massive infrastructure, with the Manhattan Bridge playing the backdrop for the revolting, transcendent conclusion to his protest dance.



Shift

TUES NOV 12 8PM

The Altered Lives of LaVonne Sallee

JAZMIN JAMIAS

2012, USA, video, color, sound, 12 min. (NY)

Mangled Barbies galore in this profile of LaVonne Sallee, an altered-Barbie artist from the Bay Area. Sallee tells her story as she drives around town, buys supplies, and works on a couple of Barbie projects for the upcoming 9th Annual Altered Barbie Exhibition. "I don't like her or hate her," says Sallee, "She's a plethora of ideas. It just goes on forever." We see Sallee's off-beat and slightly sinister pieces, plus some satisfying footage taken at the expo itself. LaVonne Sallee is an outsider artist we hold dear in our own hearts.

I Told Her This Was Home

IRIT REINHEIMER

2013, USA, video, color, sound, 6 min. (W)

Throat swallowing Rocks is the Lover is her Home. A dream, Reinheimer's story unfolds in symbol. We hear gnashing teeth, bird calls, and a projector's hum, while the image is formed from interactions of contour-line drawings, text, found footage & sound, and original video recordings. In our search for home, we must obey the dream's logic and powerful desires.

But I'm a Genderqueer

LAUREN SOLDANO

2011, USA, video, color, sound, 12 min. (NY)

Hell hath no fury like a gender identity scorned in this lo-fi voyage across a college campus. Ze triumphs with a brave, earnest sing-a-long of self-love, served with a tangy dose of shade on the side.

Jimmy Carter

JULIAN MODUGNO & CHERRY DELROSARIO

2011, USA, video, color, sound, 4 min. (US)

*Jimmmmmmmy Carter***.** We can't stop moaning his name. And after this magic disco ballad of the Carter Presidency, you won't either. Told with cut & paste flash animation, Jimmy (in the buff!) duels the Ayatollah, the USSR, and mutant space bunnies. Hats off to Modungo & DelRosario's "drastic reinterpretation" of his administration, and to the president's fabulous tool.

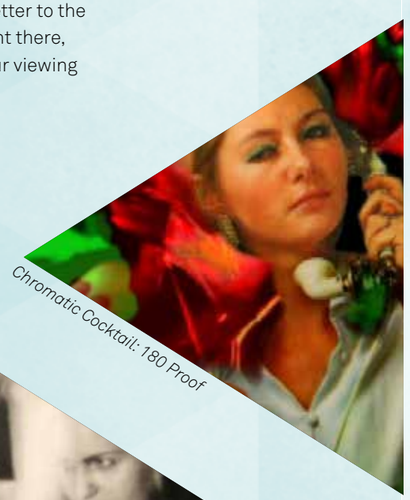
Tom's Gift

TODD VEROW & CHARLES LUM

2013, USA, video, color, sound, 7 min.

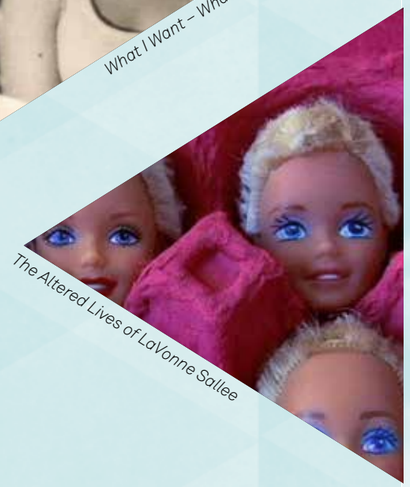
Gloryhole sex, comfort, and amenities at a porn shop tucked away in rural Maine. Tom's Gift, before it was discovered on the internet and legislated away, had some of our nation's finest gloryholes. They were well used by Charles Lum. The love and warmth in Lum's voice compels us towards his lust-letter to the store, as he recounts a very special moment there, and highly-trained actors re-enact it for our viewing pleasure.

But I'm a Genderqueer



Chromatic Cocktail: 180 Proof

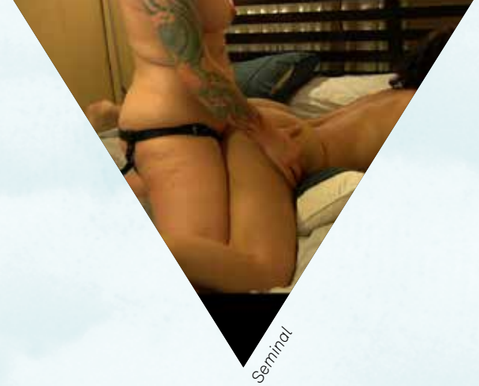
What I Want – What I Have



The Altered Lives of LaVonne Sallee

WEDS NOV 13 6PM

SMORGASBORD 2



Seminal

This collection of films and videos presents a wide and diverse range of topics and subjects that includes class and racism, the relationship between mental illness and blindness, HIV and AIDS, subconscious experimentation, trans parenting and awareness, porn and procreation, and of course humour. Conspicuously Canadian, these shorts offer up a well balanced diet of current and ongoing ingredients from the fertile minds of established and up and coming media art chefs. An eight-course reel meal—this program starts with a few appetizers, gets meaty, throws in a few palate cleansers along the way, and finishes with a yummy dessert. Challenging, satisfying, nourishing, healthy and nice to look at—this cinematic spread will make you feel good inside and out. —*Gary Varro, guest curator.*

Total running time: 81 min.

A branch is too big to come out of a twig

Where We Were Not – Part 1: Feeling Reserved, Alexus' Story

JESSICA MACCORMACK

2011, Canada, video, color, sound, 6 min. (US)

Where We Were Not is made in collaboration with a group of women MacCormack has worked with and formed friendships with while creating art projects in prisons and centres for marginalized people. Narrated by an abolitionist activist, a First Nations transgender woman, and two women serving life sentences, this project gives a first-hand account of the Canadian injustice system.

The Church of Feel Good

Sight

THIRZA CUTHAND

2012, Canada, video, color, sound, 4 min.

Super8mm footage layered with Sharpie marked lines and circles obscuring the image illustrates the story of the filmmaker's experience with temporary episodes of migraine related blindness and her cousin's self-induced blindness later in life. Paralleling the experience of blindness with mental Illness, Cuthand deftly elucidates that any of us could lose any of our abilities at any time.

6PM
WEDS NOV 13

Transforming FAMILY

Buffalo Death Mask
MIKE HOOLBOOM

2013, Canada, 16mm-to-video, color and B&W, sound, 23 min. US

A conversation with Canadian painter Stephen Andrews returns us to a pre-cocktail moment, when being HIV+ afforded us the consolation of certainty.

A branch is too big to come out of a twig
STEVE REINKE & TURNER PRIZE*

2012, Canada/USA, video, color, sound, 8 min. US

In March 2012, the Saskatchewan-based artist collective Turner Prize* (Jason Cawood, Blair Fornwald, and John G. Hampton) visited artist Steve Reinke in his Chicago studio in order to extract texts from his subconscious. Reinke participated in three mechanically-assisted dream simulation sessions, wherein he described scenarios, thoughts, and images to Turner Prize*. Scenes evoking Reinke's visions were enacted by the collective in a series of short performative video clips, which were subsequently edited by Reinke. The resulting work is a collaborative exploration of the transformative act of interpretation, a self-indulgent daydream, and an exercise in automatic writing, all diluted through long-distance exchange. In short, it is a fairly inaccurate portrait of Steve Reinke's subconscious.

Transforming FAMILY
RÉMY HUBERDEAU

2012, Canada, video, color, sound, 11 min.

Transforming FAMILY jumps directly into an ongoing conversation among trans people about parenting. It's a beautiful snapshot of current issues, struggles and strengths of transsexual, transgender and gender fluid parents (and parents-to-be) in North American society today.

Seminal
BREN RYDER

2012, Canada, video, color, sound, 10 min.

A queer couple documents their journey to become pregnant. From the trip to the sperm bank, to interviews about their experience, to the explicit sexual encounter and subsequent sperm injection, this film uses simultaneous images and subtitles for a unique viewing experience.

The Hawker
COCO RIOT & ELISHA LIM

2012, Canada, video, color, sound, 2 min.

"When I was a kid in Singapore, the same person served me chicken rice every day. I didn't know if that person was a man or a woman, and that was awesome."

The Church of Feel Good
JASON PENNEY

2012, Canada, video, color, sound, 17 min. US

The Church of Feel Good teaches us how to reach out beyond the mundane entrapments of modern living and grab onto the divine satisfaction we so deserve. A loving homage to 1980s direct-to-VHS lifestyle videos, this short film goes beyond the self help and actualization movement mumbo jumbo and presents us with a step by step method of learning how we can have ourselves a plausibly good time or a close enough approximation. Watch in shock, awe and glee as we take the reigns of control and make ourselves and loved ones into the stars of our own reality.

10

AFRO-ASIAN VISIONS

EXPLODING LINEAGE 2!

7:30PM
WEDS NOV 13

What histories do we inherit, and what do we need to create? Queer Rebels is thrilled to return after our 2012 MIX NYC debut. Afrofuturism. The Asian avant-garde. Genderqueer love. Anarchy. Ancestral trauma. These films reflect the past and imagine our collective future.

Queer Rebels is a production company founded by KB Boyce and Celeste Chan (www.queerrebels.com). Queer Rebels Productions (QRP) showcases queer artists of color, connects generations, and honors our histories with art for the future.—*KB Boyce & Celeste Chan, guest curators.*

Total Running Time: 70 min.

Persistence of Vision
KB BOYCE & ELITREA FRYE

2013, USA, video, color and B&W, sound, 4 min. W

Persistence of Vision seeks the intangible; it finds magic in the mundane. Original soundscape by E.K.B. (Boyce/Frye).

The Heart's Mouth
ERICA CHO

2013, USA, video, color, sound, 3 min. NY

An excerpt from Cho's forthcoming experimental film *Golden Golden*, this short scene depicts an encounter between two Asian youth, set to the voice of Nat King Cole. This lush, Edwardian fantasia celebrates nature, poetry and queer-transgender desire.

If I Found the Place
LEEROY KUN YOUNG KANG

2012, USA, video, color, sound, 5 min. NY

Part serenade and part memoir, this video is a dedication to 1992, a K-pop idol, and "the boys." Through a collage of found video footage, a mirrored dreamscape of fantasy and desire becomes transposed into a kaleidoscope of romantic bliss.

Each Night
VŨ T. THU HÀ

2001, USA, video, color, sound, 3 min. NY

The public and the private. The city and the bedroom. Super8mm film expresses the intimate roughness and the gritty softness of an urban love poem. Hand-processed late at night in a haunted photo dark room. Poem by Maiana Minahal.

Can't Be Frantic
NAIMA LOWE

2010, USA, video, color, sound, 2 min. NY

You heard your feet dangling over the edge. Can't feel without gravity. Can't let 'em see you sweat.

Marvelous Miramol
LAURA KIM

2010, USA, video, color, sound, 3 min. NY

Miramol's hypnotic journey to the subconscious involving narcissism and constant fascination towards the unknown. A site for self-reflection.

sour plum blues
CE. BOYCE, CELESTE CHAN & VANESSA HUANG
2013, USA, video, color, sound, 5 min. (NY)

An imagined moment in Chinese American history, featuring a butch barber during 1920s-30s San Francisco.

Free Jazz PT II [excerpt]
GARY REMBOT GREGERSON, BRONTEZ PURNELL & JERRY LEE ABRAM
2011, USA, 16mm-to-video, B&W, sound, 5 min. (NY)

Electric-60s experimental choreography from a collaborative, multi-part film.

The Heart's Mouth

Birthmarks [excerpt]
NAIMA LOWE
2007, USA, video, color, sound, 7 min. (NY)

Birthmarks is an experimental non-fiction film about how Bill Lowe got beat up by the Newark police during the riots in 1967, and how he spent much of his life telling the tale to his daughter. Using archival footage, interviews, video, 16mm film, performances and writing by Bill and Naima Lowe, this film is about how fathers and daughters make beauty out of trauma and art out of living. Excerpt of a 29 min. piece.

Speculum Orum
M. LAMAR & STEPHEN WINTER
2013, USA, video, B&W, sound, 5 min. (NY)

Speculum Orum or Speculum Oris refers to a device used on slave ships to hold open the mouths of enslaved Africans force feeding those who refused food. In this film, M. Lamar wants to understand this history through his black body and the body of his white male friend, and also play with role reversals.

Malaysian Memories I
CELESTE CHAN
2013, USA, video, color, sound, 2 min. (W)

Sizzle. Pop. Fry. Projections of wok cooking, recalling the Japanese occupation of Malaysia during WWII.

Lamka Lamsa
JEEPNEYS
2013, USA, video, color, sound, 3 min. (NY)

Lamka Lamsa is a term that comes from the distant future, describing a kind of nostalgia or longing for a culture that has been destroyed or lost. The term can also describe a method of time traveling to the past in order to enjoy one's ancestral practices. For example, going back in time to enjoy foods that you and/or your grandmothers used to eat but do not exist anymore in the future. Background footage shot in the Philippines. Thank you Manila, Cebu, and Bohol. Music: "Rawroo" (excerpt) and "Lamka Lamsa."

queer daikaiju
MIKI FOSTER
2013, USA, video, color, sound, 10 min. (NY)

Big Mysterious Monster // issei anarchists // queer mega shadows in violent acts of failure.

I Thought I Found You But v1.0
YVETTE CHOY
2013, USA, video, color, sound, 7 min. (NY)

I Thought I Found You But v1.0 keeps us searching, but for whom? Our only clues are the subtleties our subjects offer as they insist upon a closer look, a different look and a deeper look.

Love Bang
VIỆT LÊ
2012, USA, video, color, sound, 6 min. (NY)

Saturated with eye-popping colors and insatiable desires, Lê's "sexperimental" music video examines historical trauma, collective memory and the effects of rapid modernization in Cambodia and Vietnam. Original Trilingual "Hip Pop" Love Song: Khmer, English, Vietnamese

LAST DANCE
DIRTY LOOKS AT THE END OF DAYS

This is how the world ends? Dirty Looks NYC returns to MIX with a program that queers our Armageddon via explosive clip art, 16mm educational films, hypnosis, and, yes, Madonna. Radio frequencies orchestrate a din of broadcast conspiracies as A.K. Burns hangs in the balance by an S&M harness. Nao Bustamante trains her lens on Joshua Thorson, who, in turn, grapples with a pesky tween neighbor destined to star in his post-apocalyptic film, while Michael Robinson weaves meaning through the words of V.C. Andrews, William S. Burroughs, Shirley Jackson and Stevie Nicks on some lonely tropical isle. This is the end, via subtlety, screen savers and sublimation. Stand back. —*Bradford Nordeen & Karl McCool, guest curators.*

Total Running Time: 80 min.

If There Be Thorns

Inside Velvet K

Ipse Dixit

Healing
STEPHANIE BARBER
2012, USA, video, color, sound, 12 min. (NY)

This recent short from quirky avant-gardist, Stephanie Barber, is a minimal nod to New Age hypnosis and personal healing. Or is it a hoodwink...?

"The video hovers tentatively between therapy, documentary, poetics and mystic traipsery and ends, like all good things, in surrender to song. There is a challenge presented (the challenge to engage earnestly with the piece as it requests) to fall into the breathing and pacing presented, and the challenge to view the video as a discrete piece of art at the same time. The piece relies heavily on the text, the disembodied Virgil through which the words become musical, instructive and (due to the absence of image) visual." —Video Data Bank

Ipse Dixit
HARRY DODGE
2011, USA, video, color, silent, 4 min.

A spinning wheel of clip art text recounts occasions towards the end in Harry Dodge's new short video.

A Day for Cake and Accidents
JESSIE MOTT & STEVE REINKE
2013, USA, video, color, sound, 4 min. (NY)

A Day for Cake and Accidents features a cast of animal characters—each of a different, though often indeterminate, species—who struggle with impending astrological despair and engage in absurdist dialogs, confessing various melancholic desires and transgressive secrets in poetic cartoon abjection.

Tableau
NAO BUSTAMANTE
2013, USA, video, color, sound, 18 min.

JT is a filmmaker in a small town with big ideas about the far-off future. He struggles to express his Utopic LoFi-SciFi vision, but is thwarted, in part by his own ambitions. He finds an unlikely alliance with the tween next-door.

If There Be Thorns
MICHAEL ROBINSON
2009, USA, 16mm-to-video, color, sound, 13 min.

A dark wave of exile, incest, and magic burns across the tropics, forging a knotted trail into the black hole. Three star-crossed siblings wander in search of one another as a storm of purple prose and easy listening slowly engulfs them.

9:30PM
WEDS NOV 13

TOP: Earthship 2013
BOTTOM: A Day for Cake and Accidents. *Image © Steve Reinke and Jessie Mott, courtesy of Video Data Bank, www.vdb.org.*

For Flo

CARY CRONENWETT & ZAKA CHERY CLAUDEL

2013, USA, 16mm, super8mm-to-video, color, sound, 11 min. (NY)

"A non-traditional love story, *For Flo* tells the story of Flo [McGarrell]'s life-long exploration of his transgender identity through his creative work," says Cary Cronenwett.... Cronenwett and McGarrell first collaborated together on *Maggots and Men*, a homoerotic film about idealistic revolutionary soldiers. Upon completion of *Maggots and Men*, McGarrell relocated to Haiti to lead the prestigious Fondation Sant D'A Jakmel (FOSAJ) Art Center in Jacmel. There, Cronenwett and McGarrell worked together on the short film *Kathy Goes to Haiti*. Less than three weeks after wrapping production, McGarrell died in the January 2010 earthquake in Haiti. A haunting remembrance of love lost, *For Flo* combines personal memory with avant-garde history, including a trip to Haiti in homage to the seminal filmmaker Maya Deren.

Earthship 2013

A.K. BURNS

2013, USA, video, color, sound, 8 min.

An abstract segment of a larger dystopic narrative, *Earthship 2013* is a portrait of a particular Utah landscape, set to ominous field recordings and musical tones, provided by Colin Self.

Inside Velvet K

LUTHER PRICE

2006, USA, 16mm, color, sound, 10 min.

Combining disparate stocks and genres of 16mm footage, Luther Price constructs a shocking landscape of bodily armageddon and surgical sovereignty.

CINEMASCOPES 2

Throughout history, innovations in media have had profound impacts on the way we see the world. When Johann Gutenberg perfected the printing press in the 1430s, an unprecedented amount of information could then be recorded and transmitted across the "Old World." Books were no longer a luxury of the rich, and mass-produced texts allowed a horizontal distribution of knowledge. Suddenly, European nations didn't seem so far apart—one could explore different lives, lands, and ways of being without ever leaving a library. The role of the printing press in making the world seem smaller illustrates how the perception of our surroundings changes with each innovation in media. Our realities are constantly shifting with new ways to perceive life in different media communication, be it maps or film.

It is with this spirit that *CinemaScopeS* features a series of films that challenge our perspectives of our environment. Each film in this program combines media invention with abstract poeticism to present viewers with new realities. Some films highlight technological innovations in cinema, such as *Chromatic Cocktail*'s 3D adventure, *Locale*'s microscopic lens, or the exciting camera-less work in *Two Lakes*. Other films deconstruct the supposed rigidity of physical space by presenting commonplace sceneries with contorted, twisted, and cubic alterations *[Activated Memory I, Recreation]*. Some films are so bold as to disavow normative conceptions of time by illustrating how the past bleeds into the present *[Memory of Objects]* or by expanding our scopic register of time's passing *[Im Freien]*. After this program, you'll never be able to see your surroundings the same way again. —*Curated by the Festival Programming Committee.*

Total Running Time: 72 min.

Activated Memory I

7:30PM
THUR NOV 14

Two Lakes

DEBORAH BOWER, ANNETTE KNOL, MAT FLEMING, & AMELIA BANDE

2012, UK, 16mm-to-video, color, sound, 7 min. (US)

A visually stunning cameraless film. Luminous color gels explode across 16mm film to create a luscious tapestry of hues accompanied by a voice-over narrative of a teenager moving to "The City"—which remains nameless to evoke mythologies of the metropolis. *Two Lakes*, in this way, challenges perception through medium and narrative. The youngster's excitement for their first queer party and the hustle of city life is paralleled by our excitement for this new kind of film that makes the camera unnecessary. A colorful delight that is sure to open your eyes as well as your heart.

Locale

ZOHAR KFIR

2012, Canada, video, color, sound, 9 min. (NY)

Most human experience is scaled to one scopic register within which all events of consequence are said to occur. It often goes unnoticed that life's most compelling dramas also exist in other temporalities and spatialities. If we were to expand our scale to macrocosms, we could witness homeric clashes of meteors colliding, supernovas engulfing entire solar systems, and the steady, sultry gyrations of the Milky Way. *Locale*, however, focuses on a different plane of experience by using a microscopic lens and time-lapse photography to give stage to the smaller things in life. No longer cast as B-movie horror antagonists, gargantuan ants proudly march across the screen. A tiny seed explodes into full bloom in front of our very eyes. This film reveals an entirely different reality that plays out right under our noses by showing what the naked eye cannot see.

7:30PM
THUR NOV 14

Memory of Objects

Chromatic Cocktail: 180 Proof

3D!

KERRY LAITALA

2011, USA, video, color, sound, 8 min. NY

When the Lumière Brothers first showed spectators a film of a train arriving at a station, audience members leapt from their seats for fear of being run over. With the same novel excitement of this 1895 film, Kerry Laitala employs experimental 3D chromovision technology to remind us of the cinema's ability to establish itself as an immediate presence. Swirling and pulsating colors foreground lenticular images of women pulled from run-of-the-mill alcohol advertisements. The ostensibly hypnotic nature of *Chromatic Cocktail* might cause the audience to consider the villainous and subtle ways that advertising companies employ women's bodies to subliminally encourage increased consumption. A dazzling and colorful affair!

Memory of Objects

RUSSELL SHEAFFER

2013, USA, 16mm-to-video, color, sound, 4 min. NY

There are spaces in this world wherein so many memories have soaked into the walls that it is hard to place these sites within a definite point in time. *Memory of Objects* illustrates these haphazard intersections of space and time by capturing film projections on dilapidated rural edifices. Shot on a beautiful 16mm, we see chaotic movements of light drape over barnyards and bathtubs—evoking memories of violence that haunt rural decay. *Memory of Objects* disrupts our linear perceptions of time by demonstrating how past traumas bleed into the present moment and latch themselves onto physical space.

Untitled (Bernard de Miami)

KANDIS FRIESEN

2011, Canada, video, color, sound, 5 min. US

One of the central aspects of a collection is how it can give a singular, banal thing like a stamp, quarter, or dead insect some sentimental significance when amassed within a collective whole. *Untitled* celebrates the things we collect—matches, butterflies, leaves; things that have the most meaning through the intention we put into them. In this short animation, we see extreme close-up shots of dead plants and bugs flitting about the screen over an ambient soundtrack. Through animating this collection of organic material, *Untitled* is, in a way, fulfilling the greatest fantasy of nostalgia—by giving life back to the dead. Perhaps this film meditates upon how mourning and memory affect our perception of time encapsulated within the things we hold dear.

Chromatic Cocktail: 180 Proof

Im Freien (In the Open)

Activated Memory I

SABRINA RATTÉ

2011, Canada, video, color, sound, 7 min. NY

A phenomenal exercise in image alteration that takes ordinary landscapes and makes them surreal and unrecognizable through the use of video feedback, 3D animation and color manipulation. Forest greeneries and winter landscapes are distorted and meshed together on cubic planes, reimagining the mundane as surreal and unfamiliar by adjusting how we look at the world. The slightest change in perception can make the natural world seem spectacular.

7:30PM
THUR NOV 14

Recreation

MARIK BOUDREAU

2012, Canada, video, color, sound, 3 min. US

In 1923, Max & David Fleischer released their silent film, *The Einstein Theory of Relativity*, to the public—disseminating unto the world a series of mathematical formulae that forever changed how we understand time and space. Continuing with this tradition of mathematics and film, Marik Bourdreau's *Recreation* presents a common and well-understood landscape, the amusement park, filtered through and shaped by a multiple algorithms that render the image just barely recognizable—thereby unfamiliarizing us with the familiar. Images of a merry-go-round and other rides are contorted and twisted into a small sphere at the center of the screen, encapsulating a wide range of movement and space within only a small section. This film challenges us to reconsider images within our field of vision. Must they always be presented within the rectangular, latitudinal logic of conventional cinema?

Desire and Rejection

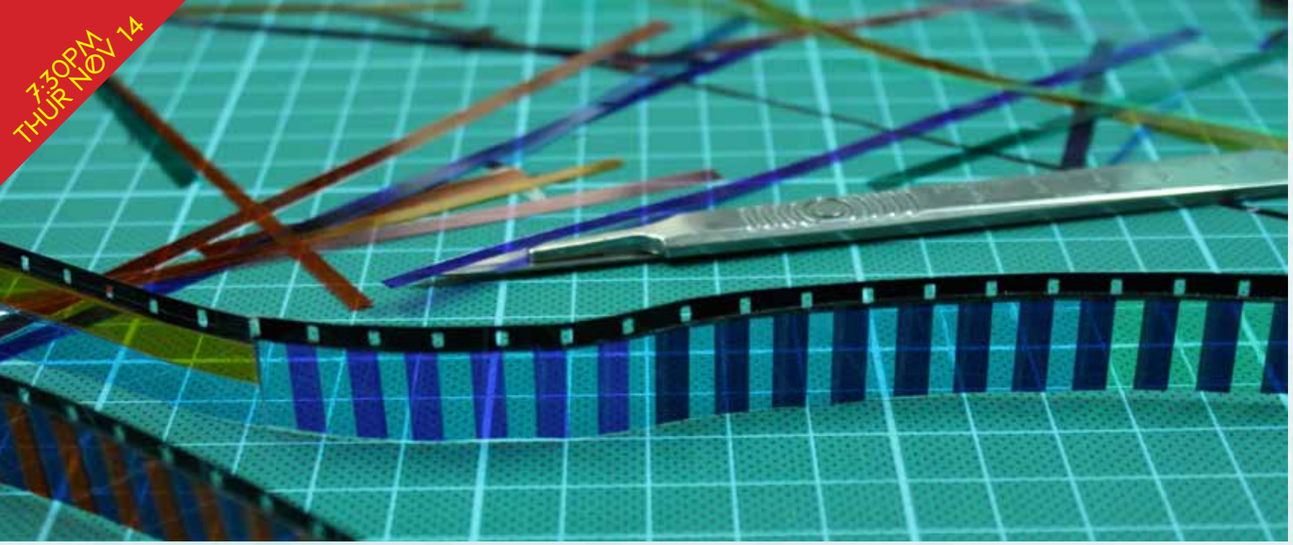
JOSÉ GONÇALVES

2011, Portugal, video, color, sound, 6 min. W

The lines that distinguish desire and rejection disappear in this film that fuses a romantic classical composition with a cacophony of explosions and gunfire. We see superimposed shots of a nude figure with arms outstretched running toward and away from the camera in slow-motion. Foregrounded within a scenery that is both harsh with rocks and lush with vegetation, *Desire and Rejection* refuses to abide by dyads, and instead meshes all opposites together.

Untitled (Bernard de Miami)

7:30PM
THUR NOV 14



Two Lakes

Im Freien (In the Open)

ALBERT SACKL

2011, Austria, 16mm, color, sound, 23 min. (NY)

We are unable to notice some of life's greatest happenings because our minds process countless data as stimuli upon stimuli barrage our senses—causing time to progress forward quite slowly in the present. *Im Freien*, however, attends to this omission by creating a drama out of arid, mountainous scenery through a time-lapse camera. In this film, culled from a month of raw footage, day and night blur together, shadows dance thither and yon, clouds materialize and then disappear into nothingness. The naturalist aesthetic, though, is interrupted by the construction of brightly colored artifices—large boxes and other geometric shapes that, although obviously man-made, appear to emerge from the Earth itself without the human presence of a construction crew. *Im Freien*, then, compels viewers to reconsider the binary of natural-artificial, along with their perception of a unilateral passage of time.

Im Freien (In the Open) was shot in a continuous uninterrupted process that lasted for 75 days. We shot one single frame every three minutes for those 75 days in a nature reserve in Iceland. Thus 24 hours of real time got condensed to 20 seconds of projection time and the unedited material of two and a half months became a 23 minute film.

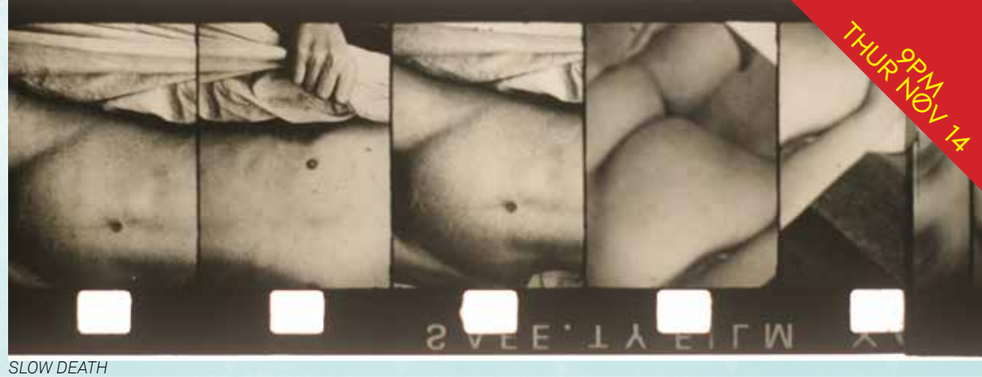
The film was shot using an analog 16mm Bolex, which was modificated with a digital videocamera, an electronic motor and a specially built software. Nevertheless the shooting was pure handwork as the software only automatized the triggering.

There where the three of us working the camera in shifts. Circumstances like the frequently challenging weather, technical issues and our general fatigue had a serious impact on our ability to continue. I regularly had to change plans more or less significantly because of unforeseen elements on location. The goal was to let strict ideas meld with effective possibilities. It was a steady learning process. —Albert Sackl

STOM SOGO TRIBUTE

SUPER 8

9PM
THUR NOV 14



SLOW DEATH

"[A] movie's reality should be as nasty and fucked up as possible, so we want to get fuck out of the theater and hope for something better in life.... I try not to have a message or even word in my movie. But I usually have some sick stories behind each of the movies. Those are just mental eye candy that it taste sweet first, seizure second." —Stom Sogo

A dynamo whose thunderous potential was cut short by his premature death, Japanese moving-image artist Stom Sogo (1975-2012) remains a romantic rebel if ever there was one. For over two decades he created a hair-raising body of aggressively beautiful films and videos. This 70-minute program features the acclaimed film SLOW DEATH and the rest is, well, a surprise. As we type, tons of new and enticing discoveries are being made in the boxes of over 1200 films, videos and tapes that Sogo left behind. Did we just find a 400-foot reel mysteriously titled 20 CENTURY PORNO? How many abstract adaptations of Dennis Cooper novels did Stom make? We are carefully opening hundreds of envelopes of unknown film reels and you just won't believe what we have found. This all Super-8 program will feature films projected on film, the way that Stom used to show them during his bacchanalian all-night screenings.

A prolific creator and a devoted experimentalist, Sogo often began with Super-8 or mini-DV and constantly renewed his works with hybrid electronic remixes. With each step, the material achieved a higher level of intensity, sometimes to the point of self-destruction. His distinctive, psychically charged work revels in optic and aural jolts just as much as it attempts a sincere connection with the viewer. While he mastered numerous approaches, his primary technique involved heavy amounts of re-photography, a process that allowed him to fashion multiple electrified layers of strobing imagery. Other pieces demonstrate his uncanny editing prowess in their startling juxtaposition of home movies with materials taken from an expansive array of unlikely sources. As overtly poetic and autobiographical as they are often fiercely abstract, Sogo's works do not shy away from exploring visual and sonic extremes. From his speedy and spectacular early diaries to his painstakingly rendered late digital manipulations, his extensive personal archive now resides at Anthology Film Archives.

Sogo was a standout in MoMA's landmark 8mm BIG AS LIFE survey, the 2002 Whitney Biennial, multiple editions of the New York Underground Film Festival and many other exhibitions. Born and raised in Osaka, he came to the U.S. for high school and eventually landed in NYC where he started working at Anthology Film Archives. Truly a catalyst in every sense of the word, Sogo's inexhaustible energy and inspiration helped kick open the doors to a younger generation of artists and fellow travelers. He moved to San Francisco in the early 2000s before returning to Brooklyn, and eventually Japan where he remained until his death in July 2012.
—Andrew Lampert & Gina Carducci, guest curators.

Films by Stom Sogo have been provided courtesy of Anthology Film Archives. Special thanks to Yukiko and Ai Sogo.

Total Running Time: 70 min.

SLOW DEATH

2000, USA, super8mm, color and B&W, sound on CD, 16 min.

AND A HANDFUL OF XXX SURPRISES...

10:30PM
THUR NOV 14

VISCERA

Let's take a short break from identities, discourse, gender, and representation to examine the sweaty, stinky, and tender fleshiness of our bodies. *Viscera*, along with the MIX Factory design team—as you'll notice in your immediate surroundings—is paying special attention to the queer body and its innermost faculties. This program enacts a certain cartography, focusing on particular aspects of the flesh to provide viewers with a whirling impression of the queer body's possibilities. Some films deal with trauma, self-care, and historical violence *[Fluff Film, Bang Bang].* Some present the flesh as an interchangeable object that bolsters intimate companionship *[Shift, Beyond the Mirror's Gaze, 60 Unit: Bruise].* Others celebrate and challenge our perspectives of the body by presenting a confusing mess of fluids, flesh, and artifice *[Body of Others, A Pair of Breasts and a Pair of Hands, Balls, Dishonored Bodies].* This program touches on many actions and aspects of the body: gender, fucking, violence, intimacy, self-care, and reinvention—but it does so by centering on materiality: skin, hair, sweat, blood, and scars. It's sexy, tender, frightening, confusing, and celebratory—as each aspect of the flesh can evoke a different feeling for the audience.

—Curated by the Festival Programming Committee.

Total Running Time: 73 min.

Geography of the Body
WILLARD MAAS

1943, USA, 16mm, B&W, sound, 7 min.

In this classic underground hit, extreme close-ups (shot with the aid of a dime-store magnifying glass) of certain sections of two bodies are paired with a voice-over travel narrative of an explorer commenting on new, wondrous lands. While the traveller maps out new lands, Maas's camera maps out the body and experiments with new ways to represent the flesh.

Couilles (Balls)
NATHALIE MIHEE LEMOINE

2012, Canada, video, color, sound, 2 min. NY

Balls! It is sometimes intimated that one's possession of "balls" is not contingent on the physical existence of overly-signified external genetalia—but rather one's harnessing of gumption. A glance at a new queer body, perfectly adapted for today's technological age.

Une paire de mains et une paire de seins (A Pair of Breasts and a Pair of Hands)
HALL-U

2013, France, video, color, sound, 4 min. US

Just flesh—in all of its suppleness, ambiguity, and plasticity. We see a medium close-up of a pair of hands caressing a pair of breasts. Shot in reverse time, we begin with the tender fondling and end with a maintenance ritual: shaving the chest.

Cuerpos Deshonrados (Dishonored Bodies)

Cuerpos Deshonrados (Dishonored Bodies)
JUANMA CARRILLO

2010, Spain, video, color, sound, 11 min. US

Love's passions emerge in all of its glistening, sticky carnality in this film that features two individuals in a series of erotic poses. A dizzying array of superimposed shots of contorted flesh, tactile exploration, and frustrated intimacy. The mesmerizing, kaleidoscopic flesh causes once-passive onlookers to be thrown into the tides of the subjects' desire. Soon, however, both individuals are swept up by their carnivorous desire for one another and blood covers every inch of their bodies. With this visual metaphor of love's devouring nature, we see flesh upon flesh and blood intermingling—but the film never gives way to the generic conventions of horror. Instead, we see the two in hedonistic repose with a message that clearly beckons: "Give in."

The Body of Others
JOSEPH MEDAGLIA

2013, Canada, video, color, sound, 6 min. W

This film explores the boundaries of the queer body by suspending the flesh in ambiguity. We see extreme close-ups and quick cuts of hair, skin, lights, fabric, fuzz, pores, and glistening sweat. Just as many queers have taken to embrace artificiality within their own visage and self-presentation, this film blurs the lines between the real and the fake; the self and the other; interiority and exteriority.

In Farbe (In Color)
EWJENIA TSANANA

1996, Germany, video, color, sound, 3 min.

Here the body is both the inspiration and instrument of art-making. In one continuous shot, we see a pair of breasts dip into paint with bare flesh or attached brushes, that are then placed upon canvas to create a colorful painting. *In Farbe* not only celebrates the queer body by showing how the flesh can be used to produce art—it encourages viewers to discover new uses of their body while illustrating the great impressions our flesh can leave upon the world.

Fluff Film

10:30PM
THUR NOV 14

Hermes Bird
JAMES BROUGHTON

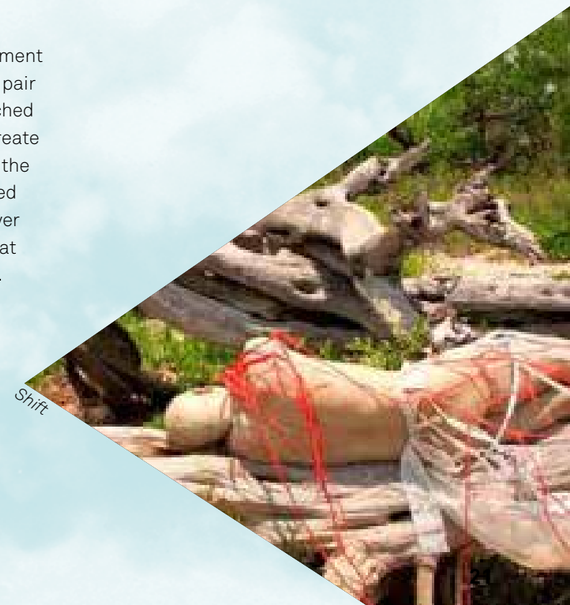
1979, USA, 16mm, color, sound, 11 min.

A classic experimental film that shows a flaccid penis slowly stand stiff in attention. The film features the filmmaker's poetic voice-over and is shot in extreme slow-motion.

Fluff Film
MÉE ROSE

2012, Canada, video, color, sound, 7 min. W

Enacting a ritual of self-care, the subject of this film uses BDSM practices to address insecurity and loneliness. The film is constructed by a series of intimate close-ups that follow cotton balls being attached to the flesh through delicately-placed hypodermic needles. The cotton balls are then stretched and pulled out, creating an armor of cozy softness that envelops the tummy. *Fluff Film* illustrates the direct connections between the body and the psyche by laying bare a healing process manifested across the flesh. The audience is treated as firsthand witness to an individual's connection to and management of their body and feelings.



Shift

10:30PM
THUR NOV 14

The Body of Others

60 Unit: Bruise

PAUL WONG

1976, Canada, color, video, color, sound, 5 min.

In this 1976 video, viewers are made witness to a truly intimate gesture, as one partner draws some of his blood with a syringe and releases it into the back of the other. The camera then slowly zooms in to where the hypodermic needle entered the skin—revealing the slow formation of a bruise. On an interpersonal level, this causes the audience to reflect upon the body as a self-possessed property that can be exchanged with others. Indeed, intermingling blood à la John Donne's "The Flea" has long been a metaphor for intimacy. In the midst of this tenderness, furthermore, there is another relation of power suggested in this film. With a white body consensually inflicting a bruise upon a brown body—not through force but rather through the mere introduction of his corpus—*60 Unit: Bruise* suggests a path toward cross-racial relations that acknowledge forthright histories of racial violence and inequalities of power.

Bang Bang

NATHALIE MIHEE LEMOINE

2011, Canada, video, color, sound, 2 min. (NY)

100 photoshop retouches gradually repair the ghostly damage still evident on the head of the now-grown survivor of abuse. This film illustrates how the body can be, in many ways, a palimpsestic register of historical, collective, and interpersonal violences done against us. Decorative scar tissue dots the body like a protective shell, fusing the temporalities of past violences with the body of the immediate present. By using photoshop to tend to the violence done forty years ago upon a recently-immigrated youth whose skull was badly injured by a racist teacher, *Bang Bang* causes us to consider the plasticity of flesh in the digital age.

Beyond the Mirror's Gaze

A Pair of Breasts and a Pair of Hands

Cuerpos Deshonrados (Dishonored Bodies)

Beyond the Mirror's Gaze

IRIS MOORE

2012, Canada, video, color, sound, 4 min. (US)

In this utterly endearing animation by Iris Moore, a couple gets to know themselves and each other by exchanging their eyes, genitalia, and facial features with different ones. The exchange of body parts (with the biology and playfulness of Potatohead toys) for the sole sake of new corporeal experiences, has us question our own preconceptions about the body's rigid immutability.

Sewing on a Breast

ANIE STANLEY

1991, USA, super8mm, B&W, silent, 2 min.

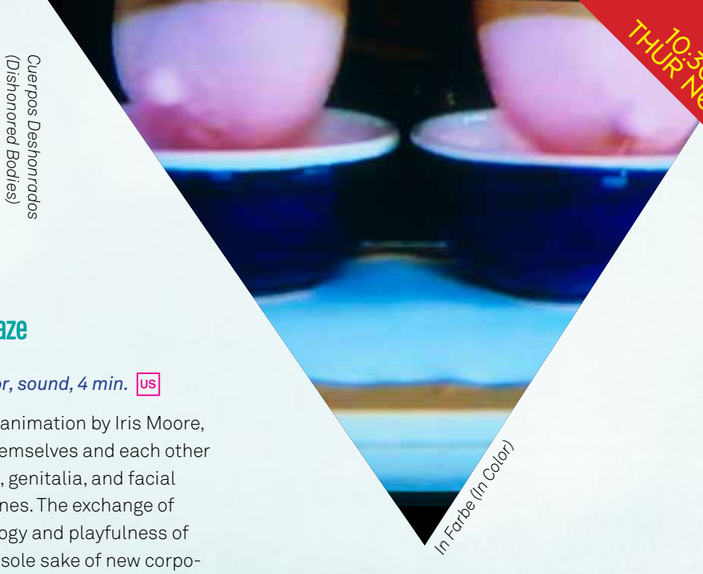
Sewing on Genitals

ANIE STANLEY

1991, USA, super8mm, B&W, silent, 1 min.

These two shorts go under and over the skin to explore the (de)construction of the body.

"Was influenced by structuralist films & dada, particularly *Un Chien Andalou,* the 1929 silent surrealist short film by the Spanish director Luis Buñuel and artist Salvador Dalí. Also Maya Deren's film work. I had been reading & thinking a lot about metaphysics & my own sexuality, the work of Mary & Percy Shelly, and the evolution of the book Frankenstein." —Anie Stanley



In Farbe (In Color)

10:30PM
THUR NOV 14

Shift

ANJA MARAIS &
JUAN CARLOS ZALDIVAR

2012, USA, video, color, sound, 5 min. (NY)

A brief tale about an individual's search for identity and companionship in a world of ravenous dogs and menacing woodland scenery. Shot with a stunning stop-motion technique, we follow a tawdry but glamorous crocheted humanoid who is fleeing the continuous harassment of troublemaking canines. Zaldivar's world is filled with creatures of craft—who use needle and yarn as sutures, whose flesh of felt and cloth is more susceptible to daily wear-and-tear than our own skin. Encounters with a pack of wild dogs results in the protagonist's loss of a face, revealing a mirror that plainly reflects the world back onto itself. When a friendly one-eyed dog scavenges what remains of the devoured face—just an eye—the protagonist gives his recovered body part to the pup, deciding that the solution to identity crises lie not in the restoration of the self, but rather in companionship. With the body spread out amongst two, they become unstoppable partners ready to take on any angry dog bold enough to challenge them.

6:15PM
FRI NOV 15

I LIKE QUIET DARK PLACES

I Like Quiet, Dark Places features films that identify limits set to confine us. This is not designed to make you, dearest viewer, feel trapped and asphyxiated by society. Rather, we seek to show how confinement can be subverted, reimagined, and toppled. Some films, for example, wrestle notions of identity categories and expose them for limiting our imaginations of gender and sexuality *[Pigeon Hole, Dating Sucks].* Other films uncover how the psyche deals with isolation *[Benjamin's Flowers, Tord & Tord]* and incarceration *[Black with Smoke, Bradley Manning Had Secrets].* Last we include films that show how self-imposed barriers can be fun instruments used to reclaim public space *[At Last, 20 Sekunden].* Let's imagine together the full range of our motions once our limits have been demolished. —*Curated by the Festival Programming Committee.*

Total Running Time: 77 min.

Pigeon Hole
MARK PARISELLI
2013, Canada, video, color, sound, 4 min. US

Sometimes the walls that close in on us are social, not physical, barriers. In this film, Mark Pariselli achieves vengeance upon the reductive categories that constrict our bodies in queer socialities. Bear witness to the demolition of a birdhouse filled with several "pigeon holes" donning nameplates of body names like "Bear," "Twink," "Otter"—burn them all! *Pigeon Hole* starts out with images pulled from online cruising, wherein these corporeal signifiers take their strongest hold. The absurdity of these names are highlighted by imposing them upon pigeons—suggesting that one way to subvert online language-power relations is by placing them within the physical world. The end result is a liberating experience: to see the oppressive terms dematerialize into a pile of rubble.

Benjamin's Flowers

Dating Sucks: A Genderqueer Misadventure
SAM BERLINER
2013, USA, video, color, sound, 13 min. NY

With knees buckled, tongues frozen, and butterflies trapped in our tummies; dating often feels like a blockade of hesitation. Here viewers are granted access to a very personal story of a genderqueer/trans person's entry into the dating world. Using collage, stop-motion photography, and animation, *Dating Sucks* lightheartedly traverses thick topics like Internet dating, misgendering anxieties, and understanding one's multiple subjectivities.

Hungoverplatz
ALEXANDER EDWARDS
2012, Australia, video, color, sound, German w/English subtitles, 1 min. W

An expressionist-style documentary that pairs images of captive animals with poetic criticisms of organized religion. This coupling subtly suggests that our spiritual selves, like these animals in the zoo, have been tamed to ensure that growth and movement only occur within controlled state environments.

Benjamin's Flowers
MALIN ERIXON
2012, Sweden, video, color, sound, 12 min. NY

This animation follows the inner-monologues of Benjamin, who spends all day at home next to his guarded dog. As Benjamin explains why he prefers to be alone, his mind occasionally gives way to surreal fantasies of sexual abandon. Underscoring the distance between fantasy and reality in his daydreams, Benjamin and his imaginary suitors take the form of insects and fish. Mustachioed spiders seduce him at a bar. Fish play koi and blow kisses under the sea. Even in his dreams, however, Benjamin is unable to connect with any of his mates on an emotional level. We are ultimately left with a protagonist unable to differentiate between fantasy and reality, but who still cherishes the accompaniment of fantasy lovers.

Tord & Tord
NIKI LINDROTH VON BAHR
2010, Sweden, video, color, sound, Swedish w/English subtitles, 11 min.

Mystery viewed through the keyhole in this super-Scandanavian claymation. Confined to drab interiors, Tord, a fox-man, and Tord, a rabbit-man, develop a hieroglyphic language and become friends, maybe. Clever and endearing and eerie and off-putting, *Tord & Tord* presents a psychoanalytic riddle worth multiple viewings.

Black with Smoke
MR. BLICK
2012, France, video, color, sound, French w/English subtitles, 14 min. US

A portrayal of the damaging effects that incarceration has on the psyche. The narrative is based on the inner-monologue of a recently-released prisoner whose vision of the outside world has been warped through years of confinement. The visuals of the film are as appetizing as they are disorienting. Blick toys with shadows and light, presenting a distorted outside world that refuses to let viewers find their bearings. We are left with the sentiment that the experience of imprisonment does not leave the prisoner—but rather haunts daily life as an imprint of trauma.

Bradley Manning Had Secrets
ADAM BUTCHER
2012, UK, video, color, sound, 6 min.

In this film made during the early stages of Chelsea Manning's confinement in Fort Leavenworth, Adam Butcher combines digital animations (reminiscent of Atari's colored pixels) with performed readings of Manning's actual online conversations concerning her decisions to leak information and her process of coming to terms with her trans identity. Watching this film is a conflicting experience. On one hand, viewers get lost in the dazzling animation and Manning's poignant comparison of the micro changes in her life and the macro changes in the world. However, we feel a pang of unease knowing that Manning's inspiring words that flash on-screen are the very same words used against her as incriminating evidence.

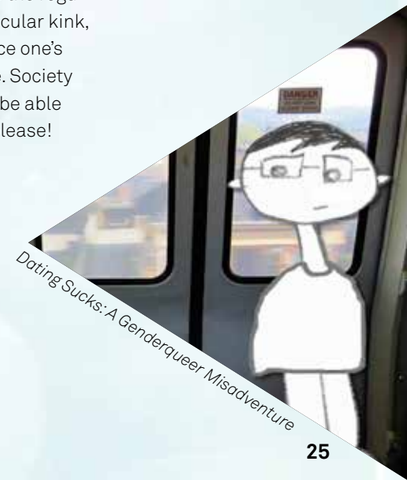
At Last
LEANNE GILLARD & MÉE ROSE
2011, Canada, video, color, sound, 4 min. NY

A dominatrix travels outdoors on a romantic date with her sub, who is confined within a wooden box. Donning a wonderful black and leather visage, this Mistrix and her Box boldly engage in their fetish within the public sphere. We are simultaneously voyeurs and unintended participants within their bout of exhibitionism. On one hand, they break from neoliberal notions of the private sphere as the regulatory cell for sexuality. However, this particular kink, confinement, suggests a right to experience one's sexuality quite openly in the public sphere. Society shouldn't put us in boxes, but we ought to be able to put ourselves in them if we damn well please!

6:15PM
FRI NOV 15

Black with Smoke

Hungoverplatz



Dating Sucks: A Genderqueer Misadventure

6:15PM
FRI NOV 15

Nothing Like Ivanhoe

20 Sekunden (20 Seconds)

FRANCY FABRITZ

2012, Germany, video, color, sound, 2 min.

The queers of Kreuzberg, Berlin treat themselves and cherish the little things. While one person enjoys a nice mug of beer, another goes to the bathroom stall to masturbate. The privacy afforded by the four walls of cramped toilet stalls provide a quiet sanctuary designed to relieve yourself in whichever way you see fit. While glory holes offer a safe passageway from one sanctuary to another, *20 Sekunden* shows that these treasured moments of privacy need not be shared with another to be fully enjoyed.

Nothing Like Ivanhoe

BUG DAVIDSON

2013, USA, video, color, sound, 10 min. (NY)

Sometimes the walls that close us in serve as a fortress, offering shelter from the outside world. This film holds dominant narratives in great disregard, instead presenting a series of dislocated audio-visual clues within the safe confines of a home. We see comfy pillows, beds, lights and other magical reimaginings of a house, all the while hearing fragments of possible storylines that devolve into nothingness.

20 Sekunden (20 Seconds)

Tord & Tord

Pigeon Hole

4 FILMS

Big Joy: The Adventures of James Broughton

Big Joy: The Adventures of James Broughton

STEPHEN SILHA, ERIC SLADE & DAWN LOGSDON

2013, USA, video, color, sound, 82 min.

An energetic doc that explores the art and sexual adventures of early independent filmmaker James Broughton. While few moviegoers will know the name of James Broughton—a poet and experimental filmmaker—he played a role in creating the indie film scene that flourishes today, especially at film festivals.

The film opens with performance artist Keith Hennessy providing a brief overview of Broughton's life, describing him as an "outsider's outsider" and a visionary artist. Following Hennessy's cheeky lead, directors Stephen Silha and Eric Slade construct a lively, entertaining collage, interspersing animated bits, excerpts from Broughton's diaries, poems, and experimental films, along with interviews with various people who knew him best, including his wife, son, and long-time male lover.

Although Broughton came from a wealthy banking family, he had no interest in following such a conventional path. He was one of the leaders of the San Francisco artistic renaissance that began in the late 1940s and helped to launch the Beat movement a decade later. Broughton was inspired by earlier experimental films created by Jean Cocteau, Maya Deren, and others, and he made his first short in 1946.

One of Broughton's short films, *The Pleasure Garden*, won an award at the Cannes Film Festival in 1953, and that brought Broughton some overtures from Hollywood, which he ignored. Over the next few decades he concentrated more on poetry but kept returning to experimental films. One of them, 1967's *The Bed*, became an emblem of its era with its frontal nudity and polymorphous sexual couplings.

Big Joy incorporates generous excerpts from that and several of Broughton's other films, but the most intriguing sections of the doc deal with his personal life. One might argue that Broughton lived the double life characteristic of many gay men before Stonewall. But that seems too simplistic given the variety of sexual experiences chronicled in the film. It was [Pauline] Kael who introduced Broughton to his first important male lover, Kermit Sheets, a theater director and publisher. The two men spent a few years in Europe in the early 1950s, but when they split up, Broughton married Suzanna Hart, fathered two children with her, and lived with her for many years. When he was 61, he fell in love with Joel Singer, a filmmaking student who was 35 years his junior. His marriage came to an end, and he spent the rest of his life with Singer. In one of the film's most poignant moments, Hart admits that she never fully recovered from their divorce. Gay activists may well claim Broughton as one of their own, but the film provides a more complex portrait of a man with deep, ever-shifting attachments to both men and women.

The candid interview with Hart is a testament to the filmmakers' skill in persuading their subjects to trust them. Broughton's son also reveals how little he understood about his father. (Broughton's two daughters, including his daughter with Kael, declined to participate in the film.) The filmmakers incorporate archival interviews with Broughton himself, who died in 1999, and there are also excerpts from an audio interview with Kael conducted before her death in 2001. The other talking heads include San Francisco luminaries Lawrence Ferlinghetti and Armistead Maupin. The film is edited with great dexterity and illuminates the artistic and sexual ferment of a vital period in recent American history. —Stephen Farber, *The Hollywood Reporter*

7:30PM
FRI NOV 15
@ UNIONDOCS

BIG JOY

THE ADVENTURES OF JAMES BROUGHTON

UnionDocs (UnDo) is a Center for Documentary Art that generates and shares big ideas. 322 Union Avenue, between Maujer & Ten Eyck. LG to Lorimer.

Big Joy: The Adventures of James Broughton

8PM FRI NOV 15

THE QUEER'S THROAT

Vocal breaks sound the moments where gender itself breaks down, when expectations of alignment between voice and gender are thwarted, and we begin to wonder whether the categories of 'male' and 'female' can even be applied.
—Judith A. Peraino, Listening to Gender

A conversation on the queer dimensions of the voice and its gendered norms, as informed by *The Queen's Throat,* Wayne Koestenbaum's examination that looks to physicality, sound, and ideology of voice in order to expose the different ways in which it marks identity and shores up gender. Koestenbaum identifies sites of transgression and the voice's breaks as an inherent queerness. The films explore the different ways a voice can break: in song, in transforming biologies, and in different zones of class and nationality. *The Break* tells the story of several transgender vocalists reckoning with the gender of their voices, while an autobiography from Singapore-born male mezzo Stephen Chen *[Doh! Oh Dear, A Female Tear!]* speaks to being silenced in two languages. *Out Loud* and *MeTube* visualize the imaginative power of the voice on its speakers and surroundings, while *Portrait of a Young Man* expands the concept of the voice beyond what is spoken.
—Curated by the Festival Programming Committee.

Total Running Time: 48 min.

MeTube: August Sings Carmen ´Habanera´
DANIEL MOSHEL
2013, Austria, video, color, sound, 4 min.

A frumpy middle-aged man sits down at a table to listen to an old-timey radio. Everything changes the moment he turns the dial. No less than George Bizet's Habanera from *Carmen* has been reinterpreted for *MeTube* and enhanced with electronic sounds. Beyond the wow-factor, it's included here because of the relationship between voice and costume (and cyborg?).

Out Loud
STÉPHANE GÉRARD
2011, France, video, color, sound, 5 min. US

Given many of the world's vibrant and vocal queer and trans communities now live on Tumblr, it was time we had a literal interpretation of the lols, hahas, and hehes peppering digital interface. Four people alone in their own rooms, their features distorted from laughter—things get a little maniacal. Pixelated and solarized faces react and move with laughter in this experiment pursuing the voice's relationship to its speaker's digital image.

Doh! Oh dear, a female tear!
STEPHEN CHEN
2013, Canada, video, color and B&W, sound, 12 min. US

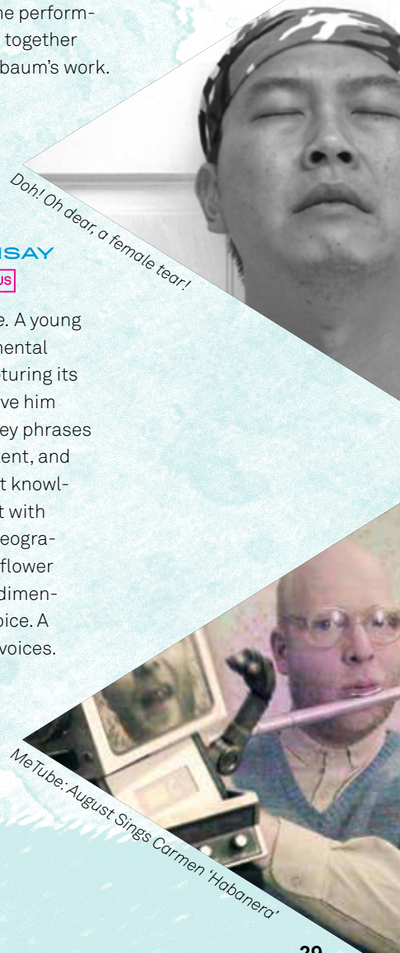
An autobiographical doc from Singapore-born male mezzo Stephen Chen. Gifted with a voice with a very high range, Chen relates the discovery, silencing, and survival of his voice in Singapore and North America. The doc's fascinating opening minutes tell his story of queer resilience within conservative boarding school and military cultures, accompanied by B-roll of Singaporean propaganda. Chen also shows off his musical chops, singing Julie Andrews and several arias.

The Break
ALEXIS MITCHELL
2013, Canada, video, color, sound, 14 min. US

This experimental, performative documentary begins with a trans man recounting the effects of testosterone on his voice, to the tune of Justin Bieber's "Baby." Embarking from Wayne Kostenbaum's assertion of the voice as a site of transgression and inherent queerness, the film uses pre- and post-pubescent Justin Bieber as a study of gendered understandings of voice, along with intimate portrayals of transgender performers in different stages of transition. Through song, interview, and cinéma vérité documentation, Mitchell allows the performers to tell the stories of their voices, and together form a powerful elaboration on Koestenbaum's work.

Portrait of a Young Man
BENNY NEMEROFSKY RAMSAY
2013, USA, video, color, sound, 13 min. US

You and me together, fighting for our love. A young man in a gold tunic signs out an experimental portrait of Jimmy Somerville's voice, capturing its unique sonic and political qualities. Above him elegantly stenciled subtitles translate key phrases from the portrait. Since the speech is silent, and mostly untranslated, those of us without knowledge of American Sign Language are left with the visual impression of the hand's choreography. Combined with the sign systems of flower arranging and astronomy, we get a five-dimensional rendering of Somerville's queer voice. A moving enactment of our vast galaxy of voices.



8PM FRI NOV 15

9:30PM
FRI NOV 15

I Wonnd Be An Artist

BURN

MOVING IMAGES BY CABARET ARTISTS

For performers perennially working on a shoestring, cheap DV has opened up new dimensions of the imagination. Created in 2010 by *Time Out London* cabaret editor and film critic Ben Walters, *BURN* is a platform for video dispatches from London's underground cabaret scene, featuring music, comedy, documentary and experimental work from the likes of Jonny Woo, Dickie Beau, A Man to Pet, Alp Haydar, Bryony Kimmings, Scottee and David Hoyle. In this hot-mess sampler, they turn drag upside down and gender inside out; explore sexuality and self-esteem in Manchester, Wood Green and Fuckingham Palace; enjoy domestic pleasures from cooking and cleaning to Chatroulette and light scat; create tributes to Warhol, direct and indirect; revel in apocalyptic exuberance; and bear witness to a fine affair that now is over. Don't forget—it is beautiful, no matter what they say.
—Ben Walters, guest curator.

Total Running Time: 75 min.

BURN trailer
BEN WALTERS
2013, UK, video, color, sound, 1 min. US

It's happening again...

The Lost Garbo Screen Test
TY JEFFRIES
2011, UK, video, color, sound, 2 min. US

A face. A camera. Warhol was right: the screen test is cinema mainlined. Singer-songwriter Miss Hope Springs (aka Ty Jeffries) puts down the mic to channel a great of the silent era in this playful yet strangely haunting tribute to old-school glamour.

Faggot
SHAUN PATRICK JAMES
AKA PRICKIMAGE
2009, UK, video, color, sound, 4 min. US

A face. A camera. But something's wrong. No, not wrong—just wonderfully weird. Queer exuberance and the defiance of expectation is what New York-trained London alt-drag superstar Jonny Woo is all about, as this song and its video make damn clear.

Channel
ALEXANDROS PISSOURIOS
2009, UK, video, color, sound, 2 min. US

Gorgeous, hysterical, enigmatic, ridiculous, A Man to Pet is one of BURN's favorite performers. Inspired by Catherine Deneuve's vital advocacy work for Chanel, Pet welcomes you into her special place.

The Green Carnation

Vinegar to Jam

9:30PM
FRI NOV 15

Social Networks (Make Me Feel Shit Sometimes)
KATE MOROSS
2013, UK, video, color, sound, 4 min. US

As avatars of outré alt couture and scabrous musical satire, Bourgeois & Maurice seem to have the world at their feet. But even underground superstars feel left out sometimes—not least in the online world of twitgrams, instabooks and facespace...

Eau de Toilette
JUDY JACOB
2013, UK, video, color, sound, 3 min. US

Part club-kid clown, part light-entertainment provocateur, Scottee likes a bit of mess. In this video version of a live act premiered at BURN, he explores stranger regions of floral and olfactory pleasure. Sadly, on this occasion, you'll have to imagine the smell.

I Wanna Be an Artist
DICKIE BEAU
2011, UK, video, color, sound, 4 min.

Dickie Beau combines richly evocative moving images and astonishingly precise spoken-word lip-synching to grab audiences by the throat. In this fusion of live performance and video fantasia, he conjures Marilyn and Quentin to deconstruct beauty. Created as part of the feature documentary *This Is Not a Dream* by Gavin Butt & Ben Walters.

White Face
MAT SNEAD
2010, UK, video, color, sound, 4 min. US

Her face is a map of the world. Korean-born, US-raised, London-based neo-burlesquer Fancy Chance takes the western beauty myth walkabout in a collaboration with Mat Snead (who has also directed videos starring Taylor Mac and Wilfredo).

The Fanny Song
UMUT GUNDUZ
2013, UK, video, color, sound, 4 min. US

So, in Britain, 'fanny' means pussy, not ass. Incisive, irreverent performance artist Bryony Kimmings pays tribute to a part of the female body that doesn't get the respect it deserves in this mind-blowing—and catchy!—compilation of euphemisms.

Alp Haydar's New Vagina
ALP HAYDAR
2012, UK, video, color, sound, 3 min. US

Another *BURN* favorite, Alp Haydar draws on his often traumatic experiences of growing up queer in an immigrant Muslim family to single-handedly create (and populate) funny, fantastical cinematic worlds with which he interacts live on stage. This prologue to one of his shows is sung by Alp's on-screen mother, Sharia Law.

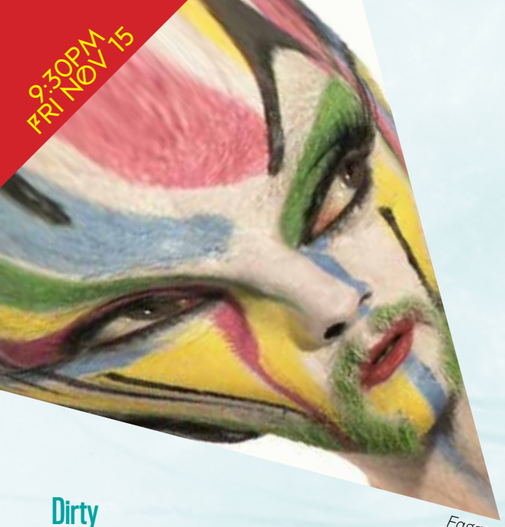
At Home with David Hoyle
NATHAN EVANS
2009, UK, video, color, sound, 7 min. US

Created as part of the live show *Dave's Drop-In Centre* at the Royal Vauxhall Tavern. David Hoyle (formerly known as the Divine David) might be the UK's best live performer, demanding audience complicity in subversive hilarity in the name of radical love. In this video by performer and filmmaker Nathan Evans, created as part of a live show about mental health and belonging, Hoyle invites us into his home.

Ma Butcher Eating a Hamburger
JONNY REED
2010, UK, video, color, sound, 5 min. US

Created as part of the live show *Gay Bingo*, hosted by Jonny Woo, Ma Butcher and John Sizzle, *Gay Bingo* is an alt-drag institution, a hot mess of ball-busting lunacy that just turned 10. Each show has a theme and for the Warhol Factory edition Ma and Jonny Reed (who's also made videos with Bourgeois & Maurice and Up & Over It) revisited Andy's iconic meal.

9:30PM
FRI NOV 15



Faggot

Dirty
RACHAEL CASTELL
2012, UK, video, color, sound, 3 min. US

Fabulous Russella is best known on the London scene for making pancakes on stage while lip-synching to Christina Aguilera. Here, she plays a character with a lower tolerance for mess—or so it seems... (Apologies if the Scottish accent is a bit tricky.)

NyLon Woman
HOLESTAR HOT LASER
2010, UK, video, color, sound, 4 min. US

As London's own 'tranny with a fanny', Holestar revels in messing with gender expectations. Where better to fuck with people's minds than Chatroulette? This music video compiles the finest reactions from a five-day webcam binge, from shock to awe.

The Cuban Heel Crisis
NATHAN EVANS
2012, UK, video, color, sound, 4 min. US

Created as part of the live show *I Love You But We Only Have 14 Minutes to Save the Earth*. There's nothing like the end of the world to sharpen the mind. Bette Bourne, veteran of seminal queer performance troupe Bloolips, was one of several people Nathan Evans approached to collaborate on a show anticipating the apocalypse. The result was this semi-animated reminiscence of love and rockets in October 1962.

Alp Haydar's New Vagina

The Green Carnation
ANGEL ROSE
2012, UK, video, color, sound, 4 min. US

Hollywood born and Goldsmiths educated, Angel Rose is glam, queer, out for fun and on the edge. In this piece, Oscar Wilde, Elvira and Diana Ross collide within Angel's voluptuously verbose form. It's the party at the end of the world and you're invited.

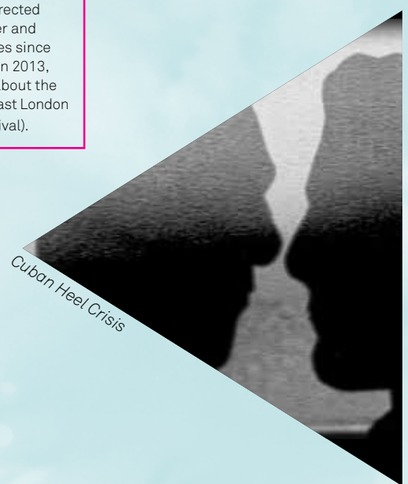
Vinegar to Jam
EDWARD LAWRENSON & BEN WALTERS
2013, UK, video, color, sound, 17 min. US

Between 2004 and 2012, Bistrotheque was one of the cradles of east London's alt cabaret scene. Join its signature acts, Jonny Woo and the LipSinkers, on stage and behind the scenes, as this cramped, ramshackle portal of divine perversion teeters on the brink.

Out Outfit You

BEN WALTERS

A London-based critic, programmer and filmmaker with special interests in queer and DIY cinema and performance, Ben Walters has written books about Orson Welles, *The Office* and (with JM Tyree) *The Big Lebowski*, and programmed seasons for BFI Southbank. He is a regular contributor to *Sight & Sound*, the *Guardian* and *Film Quarterly*, and has been *Time Out London*'s cabaret editor since 2009. In 2010, Ben created *BURN*, a platform for moving images by cabaret artists (London Lesbian & Gay Film Festival, Hot August Fringe, MIX NYC). In 2012, he co-directed *This Is Not a Dream*, a feature documentary about queer and alternative artists' and performers' use of moving images since Warhol (LLGFF, OutFest Los Angeles, Dirty Looks NYC). In 2013, Ben co-directed *Vinegar to Jam*, a short documentary about the final shows at Bistrotheque's seminal cabaret room in east London (London Short Film Festival, LLGFF, East End Film Festival).



Cuban Heel Crisis

11PM
FRI NOV 15

GNOSTIC TRANCE

Shamans attained trans-dimensional experience by inducing states of heightened perception accomplished by various methods. Extreme psychic stimulation or conditions of spiritual ecstasy could be enhanced by modes such as drug use, sexual arousal, physical pain, or dance.

Conversely effective were the opposite extremes: sensory deprivation, meditation, trance.

The ritualistic nature of cinema is a potent means of enchantment, with its language of symbols, its use of sound and tempo, its capacity to engulf the psyche. The emblematic properties of film to rouse fear, lust, desire, or disgust align with the shamanistic tradition of supernatural levels of experience by deliberate induction. The filmmaker uses his craft to transcend the intellect and address the subconscious directly, the very essence of ritual magic.

Gnostic Trance, originally curated by artist and occultist Micki Pellerano at Envoy Enterprises NYC, explores the power of cinema as a vehicle to generate psychic atmospheres of either polarity, thus examining the possibilities of the medium to heighten human consciousness and potential through symbol, ritual, and the derangement of the senses. —*Micki Pellerano, guest curator.*

Total Running Time: 91 min.

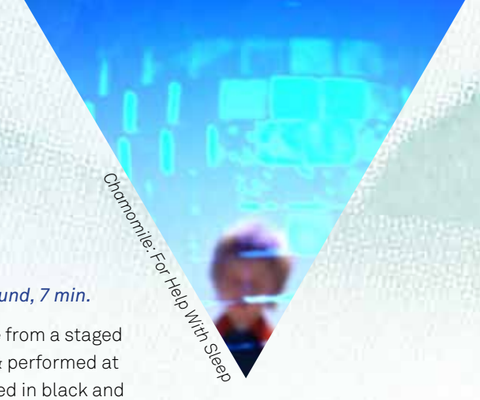
Sea of Trees: Case 1
JOSHUA ZUCKER-PLUDA
2012, USA, video, color, sound, Japanese w/English subtitles, 7 min.

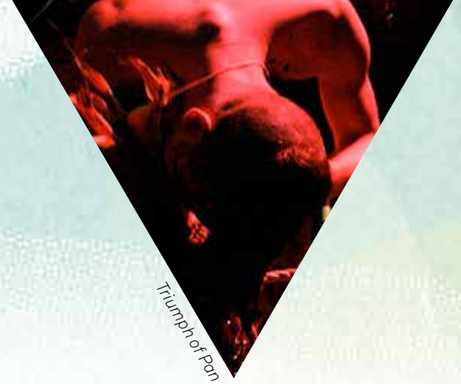
An excerpt from the *Sea of Trees* project, *Case One* considers the mystery of Aokigahara Jukai, a forest situated at the northwest base of Mount Fuji in Japan. The forest features highly in Japanese demonology, and is a mysteriously common site for suicides. This chapter deals of the peculiar psychiatric case study of a patient whose failed suicide attempt at Aokigahara Jukai resulted in amnesia.

For Claire
ALICE COHEN
2012, USA, video, color, sound, 5 min.

Excerpt from a longer piece, originally shown as a live projection for Grimes (aka Claire Boucher) at the New Museum in NYC. This edit has a new electronic sound score by Alice Cohen. A visual meditation within a personal dreamscape, simultaneously antique and futuristic, *For Claire* is an internal exploration of the sacred feminine discovered through layers of swirling paint and animated found imagery.

SPECIAL PERFORMANCE BY BOYWOLF





Spit Banquet
LEIGHA MASON
2012-2013, USA, video, color, sound, 7 min.

The film *Spit Banquet* was made from a staged performance (of the same title & performed at 1:1), in which participants dressed in black and white and were seated at a banquet table with empty silver and glass place-settings. Rather than eating, it was an evening of expulsion—two hours of continuous spitting, which was documented on 16mm film. The film plays on the tension between seduction and repulsion.

High
CODY CRITCHELOE
2013, USA, video, color, sound, 5 min.

In this inter-dimensional music video for the music and performance group Ssion, a bizarre cast of characters inhabit multiple layers of existence merging seamlessly in a luxurious realm of the surreal.

The Language of Leaves
MICKI PELLERANO
2008, USA, video, color, sound, 6 min.

Using a vocabulary of symbols derived from Alchemy and Hermeticism, the film details a ritual narrative of initiation, alchemical transmutation, androgyny, and sexual magic.

Two Spirits
MOLLY SURNO
2012, USA, video, color, sound, 5 min.

Two Spirits features Trudie Jackson, a trans Navajo woman, as the protagonist. Here the work investigates the mythology of the American West by seamless entering and exiting a surreal and representational world. Ritual, noir, beauty, and invented folklore are played out by the simple gestures of panning the horizon, brushing hair, and other symbols of the western scenery.

The Fourth Dimension
JACQUELINE CASTEL
2013, USA, video, B&W, sound, 4 min.

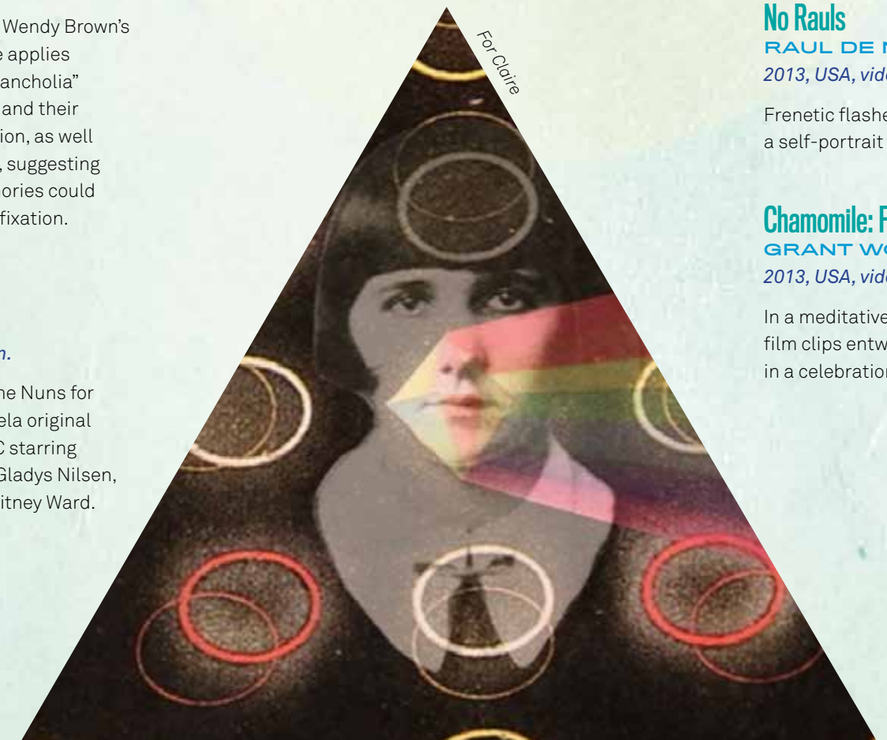
In a parallel universe, monoliths loom over a desert landscape. Time and space are distorted in a dimension that defies the laws of geometry and physics.

The Disease of Manifestation
TZUAN WU
2011, USA, video, color, sound, 9 min.

This work is an argument initiated by Wendy Brown's article *Resisting Left Melancholy*. She applies Walter Benjamin's notion of "Left Melancholia" to observe norms in left wing politics and their correlation to the melancholic condition, as well as the "thingness of thoughts" theory, suggesting that one's personal or collective memories could indeed be the origins of pathological fixation.

Monja Satanica (Sister Satan)
VIVA RUIZ
2006, USA, video, color, sound, 12 min.

A reformed party girl looks towards the Nuns for help, what she finds is HELL. Telenovela original de CHOCOLATINA PRODUCTIONS NYC starring Sophia Lamar, Alessandro Magania, Gladys Nilsen, Aliana Galan, Julie Atlas Muz and Whitney Ward.



11PM
FRI NOV 15

Monja Satanica (Sister Satan)

In Remembrance
DELIA GONZALEZ
2011, Germany, video, color, sound, 5 min.

In Remembrance is a 16mm experimental dance film that embodies the lyrical trance of Ballet; like an invocation in ritual magic it is about channeling the spirit of dance through the lens of the camera.

No Rauls
RAUL DE NIEVES
2013, USA, video, color, sound, 4 min.

Frenetic flashes of wild distortion wreak havoc upon a self-portrait styled by modern social media.

Chamomile: For Help With Sleep
GRANT WORTH
2013, USA, video, color, sound, 6 minutes

In a meditative tribute to a departed friend, film clips entwine with nostalgic leitmotifs in a celebration of life and the hereafter.

Triumph of Pan
DANIEL MCKERNAN
2013, USA, video, B&W, sound, 5 min.

The Triumph of Pan is a short video documentation of a performance art ritual of the same title, conceived by Micki Pellerano. Pan is the god of the wild, known for his deviance which inspires "panic" and famous for his sexual powers. Edited by Daniel McKernan from footage by Mekko Harjo on Hallowe'en. Image courtesy of Naida Zukic. Music is used with permission from David Tibet: "She Took Us to the Places Where the Sun Sets" by Current 93. This ritual was performed at midnight on Samhain 2010 e.v. ☾ in ☊.

How to Quit Smoking at the Moon Hotel
JESSIE STEAD
2013, USA, mixed-media-on-HD, color, sound, 5 min.

A neo-nocturne detailing a small transaction staged in a coin-operated elevator at a downloaded lunar hotel. Starring director Jessie Stead as 'a moonlighter.' Production design by AMBIENTS mood lighting group.

Fala
SEBASTIAN MLYNARSKI
2012, USA, video, color, sound, 6 min.

The vastness of a sublime ocean landscape create a hypnotic landscape, revealing serenity and peril in a mournful homage. Soundtrack by Andrew Wyatt.

CAGE IN SEARCH OF BIRD

Taking its title from one of Kafka's aphorisms, *Cage in Search of Bird* probes the call for home and belonging within the Queer Diaspora. Though the term sounds academic, LGBTQ artists have been exploring these issues long before academics have provided critical theories on the intersections of queerness and diasporic communities. We have always found creative ways to come together as a community, to colonize spaces and through that, connect with our own identity.
—Curated by the Festival Programming Committee.

Total Running Time: 88 min.

Memory Of Objects,
RUSSELL SHEAFFER
2013, USA, 16mm-to-video, color, sound, 4 min. NY

A cold bath of footage and sound taken from the middle of the American Century. Blueish film projections splash on sites of rural decay and the men standing within. Sound mixing, meanwhile, makes an eerie atmosphere with period propaganda reels, advertising, and pornography. Is it a baptism, or a drowning? The uncanny is alive and unwell in our cultural memory.

FIRE ISLAND '79
TODD VEROW & PATRICK MCGUINN
2013, USA, super8mm-to-video, color, sound, 8 min. W

Filmmaker Chase Hook committed suicide on December 31st, 1979. His conservative family destroyed all of his films. Recently super8mm footage was found. Also recovered was the tape from his answering machine. Featuring Todd Verow, Michael Musto and the voice of Alexis Arquette.

Hello Antenna
VERONIKA SAMARTSEVA & ANNA SAMO
2008, Germany, 35mm-to-video, color, sound, 5 min.

Josepha Conrad wrote this song because she went to the store and couldn't find the proper present for her sweetheart. Shot on 35mm, this brilliant animation mixes live-action and paper cut-out stop motion to bring a sad, fragile and soaring city sequence to life. It's cute and charming, reminiscent of the best children's television this programmer grew up watching.

Keajaiban (Miracle)
TAM LOONG WAH
2013, Malaysia, video, color, sound, Bahasa/ Cantonese w/English subtitles, 13 min. US

A fabulous veteran drag queen at the local nightclub disco bar, watching the new, young performers claim the spotlight and become fabulous themselves. Can the aging queen Performer still find happiness, and maintain her fabulousness?

Hit is Shit
TOBI MÖHRING & THOMAS MOLCK
2013, Germany, video, color, sound, 13 min. US

Welcome to Café Hit, just another hipster café, and the death knell of any neighborhood attempting to elude gentrification. Jonas, an anti-gentrification activist, works tirelessly for the cause... but it's hard to stay politically focused when your mind is on sexual fantasies. This story is brought to you in fantastic stop-motion animation of anthropomorphized hardware.

All The Things
CORAL SHORT
2012, USA/Canada, video, color, sound, 6 min. W

New York in the rich colors and simple images of a magic lantern. Smoke and steam gush out of Short's city, and traffic lights are reduced to rainy impressions as a superimposed carousel spins. Meanwhile, a voiceover gives an earnest address to the metropolis with a Beat rhapsody's punchy, reverent cadence.

I Told Her This Was Home
IRIT REINHEIMER
2013, USA, video, color, sound, 6 min. W

I Told Her This Was Home explores ideas of landlessness and diaspora through abstracted landscapes constructed by layering new and archival footage, rotoscoping and text. Based on an actual dream, the film searches the comforts and restlessness of a constant search for home.

La Zenaida
CHETO CASTELLANO & LISSETTE OLIVARES
2013, USA, video, color, sound, 7 min. NY

Miniature accordion in tow, and with hair the color of Sweet Tarts, Coco Rico re-performs "La Zenaida" by legendary cumbia singer Armando Hernandez. Castellano & Olivares transpose the Colombian song's plot to NYC, and Rico, decked out like a raver on her way to a barbeque, bumps hips with the black woman who dreamed her up. Together they groove along Times Square, hawking papayas and mangoes to passers by. A little "tobacco" in the morning gives the day a lot of verve. Dedicated to working class women everywhere.

Bay 1
KATE HUH
2013, USA, video, color, sound with live soundscape by Dane Terry, 6 min. W

A large abandoned nursing home looms large over Bay 1, a small piece of beach in NYC's Far Rockaways long-held by queers. The rapid pace of gentrification makes it essential we enjoy, share and document Bay 1 now. POV footage floating in the water shows beach, people, sky and ocean, and lets the waves smack right into its lens. Festival screening accompanied by an experimental audio collage, using sampled sounds mixed from the film's audio track: waves, seagulls, and chatter back on shore.

Manlalakbay Ng Kalawakan (Celestial Traveler)
DEVYN MANIBO & RIKO FLUCHEL
2013, USA, video, color, sound, English/Tagalog w/ English subtitles, 14 min. NY

For many queer diasporic Filipina/os, haunted by histories of colonialism, forced migration, and new industrial slavery, home (as an ideological construct and physical space) is fraught with ghosts and multiple violences. A mixture of personal narrative, drag performance, and improvisational movement, this video collaboration is an attempt to account for the search for home.

SF Hitch
VANESSA RENWICK
1981-2012, USA, super8mm-and-16mm-to-video, color and B&W, sound, 6 min. NY

Like many American queers before her, Renwick makes romance in the road headed west. Using vintage and contemporary footage, she describes hitching in the 80s from Chicago to SF to check out the scene, where she met some beats and filmed some freaks. From her video diaries (much like Wojnarowicz, Ginsberg and Whitman) Renwick gives us characters and stories seen with the sharp, lonely eyes that grow biggest on transient outsiders.

All The Things

SAT NOV 16 6PM

SAT NOV 16 6PM

WHITE WALLS OR WAREHOUSES

ART'S COMMUNITY & COMMODITY

What is art? Where does it come from? Why do we keep having to rehash these problems? Calm, cool and collected people don't stress out over questions they can't answer. But artists are rarely cool that way—high-strung-edness is wed to the sensitivity that compels creation, right? We're going to keep asking these questions, and we're going to keep drafting new answers for them (answers that will, in turn, harden into clichés and then themselves have to be destroyed, but that's the Future's problem, hence the parentheses). Please, my queercore punks, put away your daggers; soapboxing can be fun. *Altered Lives* and *Cuki Colorinichi* are enjoying themselves, and making fun of us, possibly. Tartaglia and Geyer make more self-serious work, but the attention paid to their film's image melted away our cynicism, while *Obruni Papa's* pop veneer doesn't hide its questions about privilege and collaboration. —*Curated by the Festival Programming Committee.*

Total Running Time: 83 min.

A Short History of the Future

JERRY TARTAGLIA

2013, USA, video, color, sound, Italian/Arabic/Romanian w/English subtitles, 19 min. (W)

Developed from Tartaglia's morbid fascination with Leni Riefenstahl's *Das Blaue Licht*, *A Short History of the Future* confronts the Artist's contentious relationship with present observation, imaginary futures, and historical refigurings of the past. Who better a figure to begin these considerations with than Riefenstahl, whose artistic legacy is often at odds with the fact that much of her strongest work was Nazi propaganda *[Triumph of the Will, Olympia]*. In style, technology, and politic, artists are marked by the times in which they work; their works in turn reflect back on the very society that shapes them. Perhaps Tartaglia makes an argument for the state of American art today. How will contemporary American art be used to understand drone strikes, uranium-depleted bullets, and *Citizens United?* How pure is the artist's vision?

Jerry Tartaglia's relationship with MIX spans decades. This work continues his philosophic vein of late. With excerpts from *Das Blaue Licht*, selected texts, and a thunderous Romantic score (Wagner, Charles Marie-Widor).

Insistence

ANDREA GEYER

2013, USA, video, color, sound, 15 min. (US)

Photos pile up on a wood table as a voiceover tells the story of the blossoming of Modernism in early twentieth-century New York. Geyer's history emphasizes the pivotal role women, especially queer women, played in cultivating modern art in the United States. Modern art as we know it was made in their salons, by artists they championed and showcased in the powerhouse institutions they fostered (such as MoMA and the Whitney). Geyer's extremely simple visual approach gives her statement an elegance and artistry that more than compensates for the demands she places on the listener. For her history is a jumping-off point for more esoteric considerations on being and remembering:

"If you are to be really and truly alive—it is necessary to be at once talking and listening, doing both things, not as if they were one thing, not as if they were two things, but doing them, well if you like, like a motor going inside and the car moving, they are part of the same thing." —Andrea Geyer

Cuki Colorinchi Revolution

EDUARDO DEL OLMO

2011, Spain, video, color, sound, Spanish w/English subtitles, 4 min. (NY)

The sly tradition of Warhol is alive and well in this absurd interview with a Spanish crochet artist. He makes orchids, burkas, and penis-shaped ornaments. His teacher thinks he "definitely overuses pastel colors." Despite the doc's short runtime, plenty of cogent points on art and society get made. "Crochet [is] one of the pillars of contemporary art." Yes.

The Altered Lives of LaVonne Sallee

JAZMIN JAMIAS

2012, USA, video, color, sound, 12 min. (NY)

Mangled Barbies galore in this profile of LaVonne Sallee, an altered-Barbie artist from the Bay Area. Sallee tells her story as she drives around town, buys supplies, and works on a couple of Barbie projects for the upcoming 9th Annual Altered Barbie Exhibition. "I don't like her or hate her," says Sallee, "She's a plethora of ideas. It just goes on forever." We see Sallee's off-beat and slightly sinister pieces, plus some satisfying footage taken at the expo itself. Lavonne Sallee is an outsider artist we hold dear in our own hearts.

Obruni Papa

DAVID KAGAN

2012, USA, video, color, sound, 33 min. (W)

An art school Borat, in the tradition of Russell Brand's "African Child." David Kagan—a white, NYU-trained performance artist—jets off to Ghana to record an African pop album. Through confessionals and fly on the wall footage, *Obruni Papa* tells the story of Kagan's self-centered journey, as well as that of his stony-faced Ghanaian collaborators. Self-penned songs sprinkled intermittently throughout. Kagan critically engages with the dubious practice of privileged artists visiting the third world for inspiration, authenticity, and cheap labor and rent.

TOP: Obruni Papa
BOTTOM: The Altered Lives of LaVonne Sallee

8PM
SAT NOV 16

NOT ME, MURPHY

Not Me, Murphy

JASON YAMAS

2013, USA, video, color, sound, 61 min.

According to the project's Kickstarter, *Murphy* tells the "simple" story of a man with dissociative identity disorder. It's part spiritual journey and part case study, narrated by Murphy's care-taking girlfriend Lynn. After a visit from her odd-ball mother, Lynn leaves Murphy, prompting him to take to the country with Brad, a mutual friend. Out in nature, surrounded by gun enthusiasts, their awkward-charming journey takes an unexpected turn.

It's thrilling to study the very unwell mind, and to imagine its heights and depths without having to experience it first-hand. Dissociative identity disorder, perhaps better known as having a split personality, is frequently adapted to the screen *[Shutter Island, Psycho, Fight Club]* because it provides one of the rare occasions when mainstream audiences will stomach experimental technique. Cinematographers and colorists can paint mind-bending hallucinations, actors can play dueling personalities within the same body, and directors can build complicated stories without fear of losing their audience. Tamed by Hollywood conventions, we're ready to roll with the weirdness that comes our way.

And Jason Yamas delivers. Until the final twist, Jason Yamas doesn't break his contract with his audience: we're treated to a harrowing but somewhat straight-forward tale of madness, while Yamas, his cast and his crew are free to play with the film's formal aspects. Shot on popular amateur medium Super VHS, *Murphy*'s sharply defined outlined objects and spaces are filled in with milky shadows and grainy color. The light is pinkish when warm, colorless when cool. The cuts are jumpy and disorienting. We are watching some other family's home movies, edited together with an avant-garde sensibility.

Sound, meanwhile, alternatively highlights plot points or overwhelms us with information. We overhear improvised conversation often vulgar, repetitive, or incomprehensible. It's a schizophrenic approach often seen from Harmony Korine and his ilk. Because these techniques give so much over to chance, the characters feel as immediate and as inscrutable as the people we encounter in real life. It makes their violent outbursts of compassion and sex all the more surprising, and pleasurable.

10PM
SAT NOV 16

IT'S GOING TO BE A HUMPY NIGHT

This 12-course appetizer will nourish the thirstings of many holes. As we sit at the table with our chosen loves and passing strangers, our fervent glances will give way to tender cannibalisms—you won't know where your body ends and the food begins. Savoring both metal and mango, rubber and rectum. The main course begins after the show, with breakfast at sunrise.
—Curated by the Festival Programming Committee.

Total Running Time: 81 min.

Put Your Lips Around Yes

JOHN LINDELL

1991, USA, video, color, sound, 5 min.

A series of words appear on an immaculately white background accompanied by the wild rhythm of the music of *My Bloody Valentine*. This play of appearing/disappearing turns into a continuous flow, a phrase, which accelerates, slows down, and finally stops. Reading is led by the rhythm, which associates words whose meaning is strengthened by their rapid juxtaposition. American slang and gayspeak come through with humour and provocation, *fuck* and *cop* become one!

What I Want - What I Have

E. HEARTE

2013, Canada, Super8mm, B&W, silent, 2 min.

Incongruities between body and gender become an obstacle for lovers as they navigate the painfully awkward rift between dysphoria and desire—those simultaneous moments of the when-can-we-fuck and the fucking itself—a double projection of all the uncertainties of desire, wrestling with their own fulfillment.

Das Buffet ist Eröffnet (The Buffet is Open)

DAVIEL SHY

2013, Austria, video, color and B&W, sound, German/French/Polish/Portuguese/English w/English & Serbian subtitles, 7 min.

Four rolls of super8 film and four pig hearts from the friendly female butcher congeal into this orgy of lesbian cannibalism. Not quite vampires, and not quite zombies, the undead are spread *sans* fear. These not-so-little deaths are just the beginning.

Das Buffet ist Eröffnet (The Buffet is Open)

WC

ASHTON PINA

2013, USA, video, color, sound. 3 min.

A flip-fuck encounter between two black men, shot by an alumnus of MIX's media training workshop A Different Take. Etiquette tip: it's gauche to clog up the bathroom at a party. Public restrooms with multiple stalls are another matter, though we doubt you'd find anything this clean at an A train subway stop.

Pornation

BRUCE

2012, France, video, color, sound, French w/English subtitles, 10 min. US

Our post-shower protagonist dances and brushes teeth in a bedroom strewn with the artifacts of homo-desire; his inner Jeff Stryker and Judy Garland following their own brick roads of yellows and pinks and fleshtones. Cocks bursting out, tongues forking around fingers, cartoon eyes and rosebuds agape. Stroke along as he bathes himself further with a flurry of images from the collective art/porn library of his homo-male head, from Genet to Porky Pig. Porky piggies, indeed.

Tom's Gift

TODD VEROW & CHARLES LUM

2013, USA, video, color, sound, 7 min.

Gloryhole sex, comfort, and amenities. Verow and Lum shoot a tender lust-letter to the titular novelty store and sex shop in rural Maine. Lum recounts a very special moment there, with hilarious visual reenactment. We see ourselves drive up to the shop, its nondescript signs cloaking it from the too-many eyeballs that eventually found the internet, and found the store, and legislated it away.

4PM
SAT NOV 16

Rituels Queer
RICHARD E. BUMP & RYAN CONRAD
2013, USA, super8mm, color, sound, 12 min. W

A piece that ponders the people we pull towards us. An enveloping of familiar flesh; the embraces through double-exposure that we want for ourselves. Filmed over the course of four sessions, the intergenerational filmmaker duo chronicled one couple's evolving relationship through various grooming, sexual and boyhood rituals (shaving, bathing, building a fort, etc.) This intimate and at times erotic portrait highlights the intricacy and complexity of relationships, and asks the viewer to consider what images one chooses to focus on and why. Original soundtrack by Chadd Beverlin.

KUK 1
ANTON Z. RISAN
2012, UK, video, color, sound, 3 min. US

Just a moment between you and it.
That's how blowjob pals are made.

Ride of Spring
MARTIN LUCAS AND BARRE SAINT-VENANT
2011, Austria, video, color, sound, German w/English subtitles, 9 min. US

Two men at a Viennese construction site feel the tickle of the warmer months. We spy them working alongside each other, wanting each other; then the careful lickings and blowings, eyes alert for intruders. Hammers and homo flyers are involved.

Miss Alyx and the Rubber Sluts from Hell
MISS ALYX
2012, USA, video, color, sound, 9 min.

It's really comforting to know that the world can be just a tiny, slick, sweaty village sometimes. That somewhere Miss Alyx is sodomizing one of her demonic rubber sluts in posh surroundings, and feeding her demon's assjuices back into themselves. Straight from the Old Testament, look it up.

Fresh Fruit

Fresh Fruit
DIANE BUSUTTIL
2013, Germany, video, color, sound, 10 min. NY

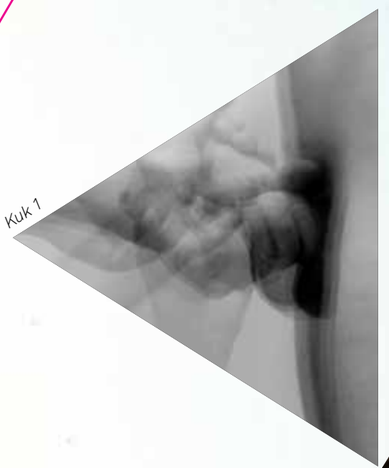
Fruit is wily; hard to corral, but Busuttil has accomplished a tasty sculpture out of an unsuspecting hotel guest. First laying one pineapple slice, licking the subtle combo of sweat and sweets. Culminating in a pressing of flesh and fluids; the sweet wine of sleepers.

Dos Buffet ist Eröffnet (The Buffet is Open)

Ice Cream
ALISA GODDESS
2012, Russia, video, color, sound, 4 min.

Ice cream bar with thick pouty lips turns down a human's tasty offer. With gorgeous textures, elegant touches of animation, and careful creamy color palettes, the human slathers her feelings all over.

AND SOME SPECIAL SECRET SUPER 8 SAUCE!



Kuk 1

FEED YOUR HEAD

When logic and proportion
Have fallen sloppy dead
And the white knight is talking backwards
And the Red Queen's "Off with her head!"
Remember what the dormouse said...
—Grace Slick, "White Rabbit" c. 1966

Reality appears to have no logic as one careens toward an existential crisis. This collection of trippy, 'turned on/tuned in' transgressive films will dazzle, amuse, challenge and enlighten... and perhaps, even induce a psychedelic experience. These filmmakers will lead you down the rabbit hole. All you have to do is come along for the long ride. 'It's midnight at the oasis,' but it's also no better time to gather in front of the screen for this magical mystery tour.
—Curated by the Festival Programming Committee.

Total Running Time: 120 min.

MIDNIGHT
SAT NOV 16

Exotic Landlordism
JACK SMITH
1964, USA, 16mm-to-video, color, sound, 19 min.

A new discovery from the legendary Jack Smith, in all his flamboyant, kitschy glory. Lush color and frisky soundtrack. His influence on queer experimental cinema and performance art cannot be overstated.

Benjamin's Flowers
MALIN ERIXON
2012, Sweden, video, color, sound, 12 min. NY

This animated short film tells the story of Benjamin, whose lack of love and company has placed him on the blurry borderline between fantasy and reality, where it can be hard to understand what's what. We meet Benjamin in the room in which he lives his life—see his confusion, his obsessive thoughts and colorful imagination.

What About Alice?
DANIELE SARTORI
2012, Italy, video, color, sound, 5 min. W

An irreverent and queer-dark version of a grown old Alice, now far away from her Wonderland.

Shroom Trip Opera
LIAM LYNCH
2013, USA, video, color, sound, Italian w/English subtitles, 7 min.

Comic/performance artist/opera singer Joseph Keckler's epic, original Italian operatic aria of psilocybin-induced madness comes to life in full flashback psychedelia-vision in the hands of director/visionary Liam Lynch.

Bebete and Daniboy

Benjamin's Flowers

4PM SAT NOV 16

Line Describing Your Mom
MICHAEL ROBINSON
2011, USA, video, color, sound, 6 min.

This is the new choreography of devotion, via the vlog of southern nightmares. This is the light that never goes out. This is the line describing your mom.

"Line Describing Your Mom—its title a cheeky nod to Anthony McCall's canonical "solid-light" film Line Describing a Cone (1974)—sets altered footage of amateur liturgical choreography to the sounds of a woman's YouTube confessional. Here and elsewhere, Robinson makes familiar media strange again, exploring collective memory through a poetics of devotion and loss." — Whitney Museum of American Art, 2012 Whitney Biennial

Domesticity
CORAL SHORT
2012, USA/Canada, video, color, sound, 2 min. W

A kaleidoscope of color...wait, is that yarn?

The Gem Sisters
MIKE & CLAIRE
2013, USA, video, color, sound, 3 min.

I sat on my Tomagotchi and it broke/hatched and now we have *The Gem Sisters.* Stephanie + Stephanie 2 make my head hurt, but...no big deal. Ouch! is just my brain afraid that what it's watching will kill it. I never forgot my first chili pepper, either. That pepper was a whole new world born in fire. I lived to tell the tale, and so will you. In stunning HD.

A Day for Cake and Accidents
STEVE REINKE & JESSIE MOTT
2013, USA, Color, sound, 4 min.

Different, indeterminate species of myth? No, poetic cartoon abjection. It must be all our birthdays. Mercury is in retrograde! Everything is suddenly on fire. Everything is burning. This fire is the queen of animal fevers. Such melancholy-knowing animals.

Shroom Trip Opera

You Look Familiar
BARRY MORSE
2013, USA, video, color, sound, 4 min. W

A music video I created to abstractly celebrate my inability to remember sexual partners that I have had over the years instead of beating myself up about it. I have created mythical characters who exist as if in a dream. But the viewer is asked to decide if they are separate or all of the same person. "It's not so hard to believe, it could very well be, when I look at your face, I'm seeing me." I present myself as the third character, the narcissist gazing into the mirror, entertaining myself as well as the viewer.

Mascarade
ALEXIS LANGLOIS
2012, France, video, color, sound, 13 min.

Jagged rocks and big skies are the setting for this sci-fi fantasy on acid. Brightly painted avatars lick, flutter and rub themselves off onto a new initiate. Things build quickly from there to a rapid boil. A camp feast for the eyes, color-saturated and dewy. If Jack Smith made *A Clockwork Orange,* you might have Alexis Langlois' *Mascarade*.

Holy Trannity
J'VLYN
2013, USA, video, color, sound, 10 min. US

A tryptych of J'VLYN's life experience along the trans-feminine spectrum. It's the gooey center we're zooming in on, where its obtusing, melting shapes hypnotically move across pulsating lights. Psychedelic colors and shapes imagine the reinvention of trans bodes. Skin is not presented in flesh tones, but rather in vibrant technicolor. End with a Disney song, and twirl for the paparazzi.

Bebete & Daniboy
RUY VERIDIANO
2013, Brazil, 35mm-to-video, color, sound, Portuguese w/English subtitles, 35 min. NY

In this post-gay sci-fi future world, gender or sexual orientation prejudice exists no more, and marriage is prohibited. Daniboy, a young bisexual is clubbing with his friend, Bebete, when he falls, both figuratively and literally, for Felipe, ... breaking his false teeth. A surreal & disturbing emergency trip to a sexy dentist ensues, in preparation for a visit to his dying father...and that's just the beginning. Spanish electropop diva, La Prohibida, and the Brazilian opera singer, Francisco Campos Neto star as Daniboy's parents.

Mascarade

3PM SUN NOV 17

LISTEN TO YOUR SEXUAL BELIEFS

Queers have a special relationship with film. Cinema has provided us with images, not necessarily of ourselves, but models of who we could be. Camp could exist on screen when it couldn't on the streets of small-town-America. Margo Channing could be the audacious public stand-in for the closeted and repressed gay man. Lesbians, or suspiciously lesbian-like characters, could look like Lauren Bacall and be brash like Barbara Stanwyck. Fabulousness was possible. We found ourselves in the movies and we understood ourselves a little more. Cinema was pop-culture identity politics, empowering the oppressed and giving way to consciousness-raising.

This program of films reflects the inspiration and the impact of movies, literature, and pop-culture on queer artists and, like the parent inspiration before them, these films will dazzle the senses. It's going to be a bumpy night.
—Curated by the Festival Programming Committee.

Total Running Time: 74 min.

Amelie Whore
PANIK QULTURE
2006, France, video, color, sound, 6 min.

French agit-prop group, Panik Qulture, have their own subversive take on what is sure to become a French film classic, *Amelie*. You'll never see that film the same again.

Unexplained As Yet

Made in response to 1950 camp classic *All About Eve*, this film trilogy is a kind of cinematic correspondence between the makers, who were and are real-life friends and lovers. Together their works speak to the joy of making movies and sharing the films that inspire their practices.

Aged in Wood
ROGER JACOBY
1975, USA, 16mm, B&W, sound, 12 min.

Aged In Wood is the play Margo Channing stars in during *All About Eve*. There is almost no image in this un-movie about the joy of watching movies—just the comments of three friends watching one of their favorites.

Remembrance
JERRY TARTAGLIA
1990, USA, video, color, sound, 5 min.

"Margo Channing, represents me and every other gay man who ever saw himself in the movies. She's deluding herself, she's getting lost in her emotions, she's being reckless and childish and politically incorrect." —Jerry Tartaglia

"Tartaglia plays with a stereotype as old as cinema itself: the connection between movie going and coming out."
—Jonathan Mandell, *New York Newsday*

Footsteps on the Ceiling
JIM HUBBARD
2013, USA, video, B&W, sound, 6 min. W

Using altered images made from footage from *All About Eve*, Hubbard assigns a different visual treatment to each of the characters. It forms a richly textured meditation on ambition and careerism, reflecting on the themes of memory, films within gay culture, and video image processing.

3PM
SUN NOV 17

Girl Friday
KIM KIELHOFNER
2012, Canada, video, B&W, sound, 6 min. US

Lauren Bacall and Barbara Stanwyck get to star together in the afterlife in this seductive and clever cinematic mash-up.

Unexplained as Yet
E. HEARTE
2013, Canada, super8mm, B&W, silent, 2 min.

The vernacular of gender is ever growing and changing, yet many continue to live beyond these definitions. Defying language and category, we are unknown: akin to mystical creatures. Multiple exposures of a single roll of Super 8 film allow a brief glimpse into the heart of this chimera: to be unidentified; unexplained.

These Hammers Don't Hurt Us
MICHAEL ROBINSON
2010, USA, video, color, sound, 13 min.

Tired of underworld and overworld alike, Isis escorts her favorite son on their final curtain call down the Nile, leaving a neon wake of shattered tombs and sparkling sarcophagi. Michael Robinson sews together pop-culture images from disparate sources, including Elizabeth Taylor's 1963 Hollywood epic *Cleopatra* and Michael Jackson's mid-1990s Egyptomania, forging a new hypnotic & lyrical narrative...like an opulently bejeweled quilt.

L Is for the Way You Look
JEAN CARLOMUSTO
1991, USA, video, color, sound, 24 min.

Twenty two years ago, this groundbreaking experimental doc gave voice to all lesbians who suspected and fantasized about who could be, or might be, a lesbian. Twenty-two years later...that hasn't changed. *L Is for the Way You Look* is a humorous exposé, grounded in a well-informed analysis of image politics and a playful exploration of lesbian history and the women who have intrigued us: from Martina Navratilova to Madonna, Simone de Beauvoir to Fran Lebowitz, Patti Smith to Reno.

"L Is for the Way You Look *is about activism and idols, but it will become famous for its beautifully edited detective-thriller middle section.*" — The Village Voice

5PM
SUN NOV 17

CRAFTIVISM

Queerness, feminism, and craft go hand in hand for many of these emerging contemporary artists, as they rethink and reclaim craft in their own unique ways. Sit back and let these artists take you on a voyage through their meticulously crafted queer universes. From Paris, we have Igor Dewe's fabulous sand castle high heels, from Baltimore we have Rachael Shannon's giant welcoming inflatable *Breastival Vestibule* and from California we have Mev Luna's mint and lavender weaving, with their own body chroma keyed and rustling through it. From LA we have Jeepney's mystical costume crafted journey into the unknown. Each artist brings their own distinct voice full of personal politics, her/they/his/tories and private passions to their filmmaking, resulting in diverse practices and methodologies—all of which aggrandize our communities. The transformative combination of humour and desire are also explored with Caitlin Rose and Kailey Bryan's surprising fresh creations. Craft itself is politicized, as it is constantly marginalized in the institutions which seek to exclude or re-name it. Crafting, therefore, is an outsider art, a rebellion against the establishment who does not want to accept it. Do we want entrance to the establishment? Do we want acceptance within their institutions? Many of us have been creating our own feminist queer international networks and communities for over a decade and will continue to do so for years to come. —*Coral Short, guest curator.*

Total Running Time: 67 min.

Small Pulls
JOSHUA VETTIVELU
2013, Canada, video, color, sound, 3 min. US

There was a pull that made landscapes out of my body. My desire became embedded in the shore.

Le Petit Château de Sable (The Little Sandcastle)
IGOR DEWE
2011, France/Spain, video, color, sound, 2 min.

Once upon a time, on a remote beach of Cape Finisterre in Galicia, a small sand castle was abandoned. It became so bored that it turned into a pair of shoes in order to travel as it has always dreamed of doing.

Fake is Forever
ELLEN NIELSEN
2013, USA, video, color, sound, 1 min.

Everything is blooming most recklessly; if it were voices instead of colors, there would be an unbelievable shrieking into the heart of the night. —Rainer Maria Rilke

1989
SABRINA RATTÉ
2010, Canada, video, color, sound, 1 min. NY

Digital drawings.

Glitter
ALLYSON MITCHELL & CHRISTINA ZEIDLER
2003, Canada, 16mm-to-video, color, sound, 1 min.

Two twits dance their fears away at a roadside farmers market. Via costumery and choreography, they bring lesbian glamour where it was not ever.

My Pussy is a Sinkhole
CAITLIN ROSE SWEET
2013, USA, video, color, sound, 3 min.

A craft-based stop-motion animation about femme queer desire set to the tunes of kd lang's "Constant Craving."

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GLITTERfesto
T.L. COWAN
2012, USA, video, color, sound, 5 min.

An Open Call In Trinity Formation For A Revolutionary Movement Of Activist Performance Based On The Premise That Social Justice Is Fabulous

Untitled
SABRINA RATTÉ
2011, Canada, video, color, sound, 1 min. W

Experiment with video feedback.

BSG:DIY Totalyfe
BABYSKINGLOVE
2010, USA, video, color, sound, 3 min.

BabySkinGlove is hosting her very own instructional video to teach all you fatties how to build the TOTAL LYFE! Hosted by your favorite hostesses, Moan of Arc and Birthday Sex, our video is dedicated to you on Valentine's Day because even you can have it all: a family, a job, and a boyfriend! Your hostesses will walk you through every step of the project. This video is accessible to all ages and sizes of women and woman-lovers. Supplies not included.

Spinning Projection Blanket (Gold and Fleece)
TRAVIS MEINOLF
2012, Germany, video, color, sound, German w/English subtitles, 1 min.

Spinning Projection Blanket (Gold and Fleece) is me spinning some of the wool to make a blanket. You can use the blanket on your lap to keep warm, if the night gets chilly.

Pitty Pat Punches
JAI CARRILLO
2013, USA, video, color, sound, 5 min. US

Lines, shapes, and patterns paint the landscapes of gender in every moment of my life. Oppositions of masculinity and femininity are explored and deconstructed to create new experiences. Textiles are used to change tactile sensations and gender expression.

Static-04
SABRINA RATTÉ
2013, Canada, video, color, sound, 1 min. W

The fourth video of a series of experiments using a video synthesizer to create static landscapes.

If You Feel Emotional
JANEY MOFFATT LALOË
2012, UK, video, color, sound, 3 min.

A knitted boy unravels after being bullied. Experimental craft with stop-motion animation.

Glaymation
WAI-YANT LI
2013, Canada, video, color, sound, 2 min. W

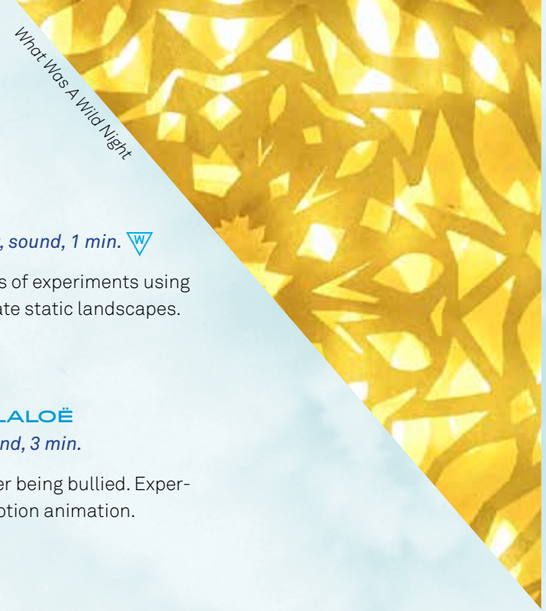
18 handmade entities with big personalities interact for the first time with a variety of emotions. The creator's hand enters the shot, occasionally deconstructing the craft magic of stop-animation.

8 Marzo
ZEESY POWERS
2013, Canada/Belgium, video, color, sound, 5 min.

A visual interpretation of music created by Raffaella Crispino. Circling, reflecting, illuminating, obscuring, multiplying.

B-B-Beached
MEV LUNA
2011, USA, video, color, sound, 5 min. W

The internal digestion of a solo journey to tame/lame the 'good' demon personified as a canine.


What Was A Wild Night

Lats Yerk

Le Petit Chateau de Sable

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Trade
KANDIS FRIESEN
2010, Canada, video, color and B&W, sound, 5 min.

Trade is an experimental video short exploring concepts of borders and trade, and their relationship to notions of collective history and national identity in the North American colonial context. The work seeks to deconstruct and abstractly layer Indigenous and colonial histories, looking at the (visible and invisible) borders that exist within our communities, cities, economies, and nations.

What Was A Wild Night
SARAH PUPO
2013, Canada, video, color, sound, 5 min. US

Using paint and paper cutouts on glass, characters were created and scenes improvised in direct response to the soundtrack. The result is reminiscent of a live drawing populated by meandering psychedelia and dark forms that transform, vanish and rise again. *What Was a Wild Night* has a loose narrative that alternately aligns itself with the lyrics and playfully breaks off into its own dream-like vision.

Mortality Cantastoria
BRESCIA BLOODBEARD
2013, Canada, video, color, sound, 3 min. W

Experimental shadow puppetry looking at aspects of mortality and ancestral biz. A behind-the-scenes peek of the creative process of Drawing With Knives Experimental Shadow Puppetry Co. Filmed at unit 2 in toronto, with Puppeteers atellis/Joce and Melisse Watson/knot rivals, puppet paper cut-outs & music by brescia brixia bloodbeard, badass a'capella harmonies by Tara Malachi.

Breastival Vestibule
RACHAEL SHANNON
2013, USA, video, color, sound, 4 min.

Gay wildlife beckons from the innards of feminist inflatable wonderlands. Frog docents and lizard dancers carve the path. Enter if you dare: *Breastival Vestibule.*

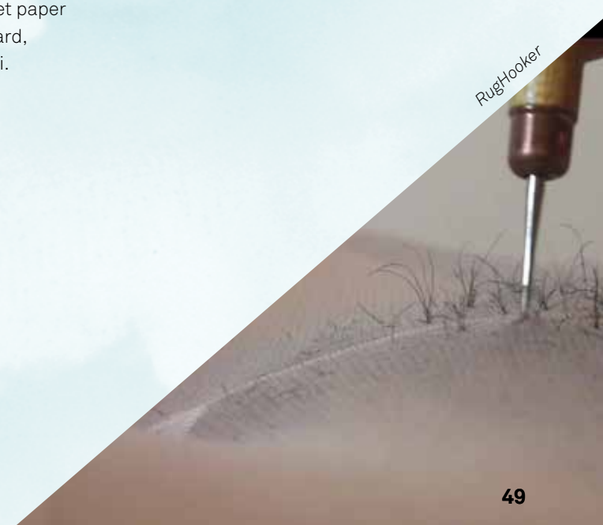
RugHooker
KAILEY BRYAN
2013, Canada, video, color, sound, 3 min.

Cold light, soft body. Old tools, deft hands. Tiny pricks, wiry resolve. A contemplative video about the extrusion of identity through craft processes and nylons.

Lats Yerk
JEEPNEYS & SIOBHAN ALUVALOT
2011, USA, video, color, sound, 4 min. NY

Lats Yerk tells an ancient future story of a clan of alien ancestor beings who, while on a quest searching for an embodied knowledge of the universe, stumble upon a portal. Through the portal and on the other side, they realize their own bodies are the actual vessels for the universal wisdom they seek. In their enlightenment, they dance in celebration between the neon folds of space and time. They are the spirit guides for the magical unknown.

BSG:DIY Totalyfe


RugHooker

7:30PM SUN NOV 17

VALENCIA: THE MOVIE/S

Valencia: The Movie/s

HILARY GOLDBERG, SILAS HOWARD, CHERYL DUNYE, AUBREE BERNIER-CLARKE, LARES FELICIANO, DIA FELIX, ALEXA INKELES, JERRY LEE, PETER ANTHONY, SHARON BARNES, CARY CRONENWETT, BUG DAVIDSON, SAMUAEL TOPIARY, OLIVIA PARRIOTT, JILL SOLOWAY, COURTNEY TROUBLE, MICHELLE LAWLER, SARA ST. MARTIN LYNNE, GREG YOUMANS & CHRIS VARGAS

2013, USA, video, color, sound, 105 min. (NY)

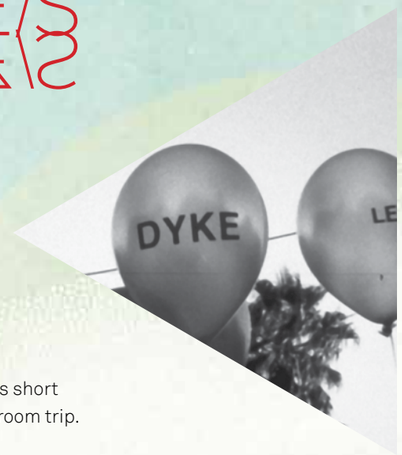
"Valencia *is the most masterful dyke-centric artsy-weirdo film I've ever seen."*—Autostraddle

Twenty queer filmmakers combine forces to create *Valencia: The Movie/s*, an ambitious project/experiment from author Michelle Tea and producer Hilary Goldberg. With the book *Valencia* as their muse, filmmakers worked separately on their own given chapter. The resulting short films were then pulled together to form an epic feature-length adaptation of the novel. As much as it is specifically about 1990's San Francisco sex radical dyke culture, *Valencia: The Movie/s* also speaks beautifully about love, queer politics, and alienation, accompanied by a soundtrack of vintage queercore and alt-rock tracks by bands like Team Dresch, Bratmobile, Tribe 8, Bikini Kill and Pansy Division.

Contrasts and variations in artistic choices from chapter to chapter highlight differences in casting, style and interpretation. The distributed yet collective process adds multiple layers of insights and perspectives to an already complex and emotional story.

MIX is thrilled to close our 26th film festival with the NYC premier of this huge, multi-gendered interpretation of a dyke classic rendered through queer community collaboration!

Movie 1: Chapter 3
D: Aubree Bernier-Clarke
M: Shawna Elizabeth
Shot in black and white, Michelle abandons her day job to return to sex work. "I was an artist, a lover, a lover of women, a warrior really, too noble to stick it out in a dead-end job 'til they saw fit to fire me."



Movie 2: Chapter 4
D: Lares Feliciano
M: Annie Danger
Michelle breaks up with Willa, has a zine-making party and meets Iris.

Movie 3: Chapter 5
D: Hilary Goldberg
M: Tanya Wisherath
Claymation and still images in this gorgeous short bring out the uncanny sensation of a mushroom trip.

Movie 4: Chapter 7
D: Sara St. Martin & Lynne Michelle Lawler
M: Allison Jones
Michelle and Iris go out for potato chips then later hook up while sleeping next to Laurel on a futon.

Movie 5: Chapter 8
D: Dia Felix
M: Morgan Bassichis
Bar hopping Michelle and Iris are inexplicably dressed in matching bodysuits. The drunken chaos of gay bars culminates in minor vandalism against parked cars.

Movie 6: Chapter 9
D: Silas Howard
M: Heather Acs
Iris brings Michelle to her childhood home for her sister's wedding and both suffer through increasingly painful mishaps. "Take a strong and noble animal, an elephant or a black bear, and throw a hat on it and put it in a circus. That's what was happening to my girlfriend."

Movie 7: Chapter 10
D: Alexa Inkeles
M: Stephanie Joy Ashley
At a queer Thanksgiving party, Michelle reads tarot cards and is later asked, "What's your relationship to femme?"

Movie 8: Chapter 12
D: Jerry Lee
M: Lil Miss Hot Mess
Over-the-top drag queens capture this chapter's feeling of being the odd-girl-out. Michele has a melodramatic daydream about confronting Iris's other girlfriend Emma, followed by smoking cigarettes with her current crush and concluding that she could calm down some.

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Movie 9: Chapter 13
D: Peter Anthony
M: Te Clough
Michelle and Iris clash over non-monogamy boundaries. Michelle places a personal ad for sex.

Movie 10: Chapter 14
D: Sharon Barnes
M: Celia Rowlson-Hall
In the aftermath of breaking up with Iris, Michelle attends a Warhol-esque party where large projections and memory mingle. An awful argument occurs while waiting for the bus.

Movie 11: Chapter 15
D: Cary Cronenwett
M: Sarah Mauwal
Michelle is featured in a very arty lesbian porno. Her performance evokes Carolee Schneemann's *Interior Scroll*.

Movie 12: Chapter 1
D: Courtney Trouble
M: Quinn Cassidy
Sexy Petra introduces Michelle to fisting and playing with knives.

Movie 13: Chapter 16
D: Cheryl Dunye
M: Kimberly Bainum
Michelle sends Fate love notes with cut-out letters. She stalks Fate to a BDSM play party.

Movie 14: Chapter 17
D: Bug Davidson
M: Christina Cougal
Space is a prophet (or liar) who talks non-stop. "They took a skin graft from my mother's pussy!"

Movie 15: Chapter 18
D: Samual Topiary
M: Michelle Tea
Film footage of the author, director and others from the era are combined with contemporary interviews with real-life Michelle and Iris to masterfully tell the chapter's story while simultaneously reflecting on the attitudes of the time.

Movie 16: Chapter 19
D: Olivia Parriott
M: Haley Koch
Michelle meets Cecilia, a bike messenger who is sober, has pet rats and a love of knives. "You can never get into anybody as deep as you really want to."

Movie 17: Chapter 20
D: Chris Vargas & Greg Youmans
Open mics and more drama ensue, with dialog and Michelle's eyeglasses superimposed over well-known actors and films including Angelina Jolie, Winona Rider, *Welcome to the Dollhouse* and *I Shot Andy Warhol*.

Movie 18: Chapter 21
D: Jill Soloway
M: Terra Naomi
Michelle bonds with Magdalena Squalor, her ex-girlfriend's ex-girlfriend. Slow and tight close-ups lead to an image of the 21st and final card of the Tarot's Major Arcana, the World, a dancer said to be the culmination of the Fool's journey.

INSTALLATIONS & PERFORMANCES

INSTALLATIONS

Gilding the Lily
SCOTT ANDREW

2013, USA, decorated wood frames, multi-projected video, color, sound, 7 min. (loop)

Miffed by the lavish excess of his work, critics accused artist Scott Andrew of "gilding the lily." With a vengeance, Andrew claims the fabulous phrase as his own, building a darkened multi-channel audio/video hall of mirrors to hold various personae of the artist. Each glitter-rococo "mirror" is made from video projected within an 4'x8' round frame and reveals its own daemon/avatar. The sound—derived from a chant in Shakespeare's *King John*, the original source of the work's title—is specific to each mirror-world, and merges to create a choir that unites the characters. Child-vampire drag queens! Divine swamp mutants! Excess is ubiquitous. Space-time is permeable. Camp everything.

Of Oz the Wizard
MATT BUCY

2013, USA, video, color, sound, 101 minutes. (loop)

A a a a a a a a alphabetical an an and as as as as as backdrop be been brings but but can comes described dialog don't enough entire entirely experimental feature film film film film film great had hand have I I iconic in in in is is it it it it it it's length loop material mind-fuck move *Of* on on on one order original other out *Oz* party piece piece people projected projecting profound rather raw recommend re-edits re-ordered run same screen sitting see so somewhere state step such that that that that that's the the *the* the the the theaters they've this through to to to up uses viewers watch what when when while *Wizard*.

Island in the Stream
CAITLIN ROSE SWEET

2013, USA, textile, yarn and projected video, color, soun, 6 min. (loop)

Caitlin Rose Sweet wove her site-specific craft lobster out of small braided rugs made from second-hand fabrics donated by her friends and community. The work's messy, glorious flowering looks like a shrine to the primordial queer, bathed in the flickering light of psychedelic video projections. Sweet says it whispers the antidote to the straight-world toxicity, and we believe her.

Medusa Smack
VANESSA RENWICK

2012, USA, 2-channel video installation, spandex, fiberglass, steel, fake fur, canvas, carpet.

"The real world is a much darker and deeper place than what we see before us, and much of it is occupied by jellyfish and things." —Haruki Murakami

Come, lie down on the pillows and look up at Renwick's jellyfish-shaped canopy. Trance out. The work feels like floating on a powerful analgesic. Overhead flicker video projections of *aurelia* (moon jellies) and the *chrysaora fuscescens* (Pacific sea nettles) shot by Eric Edwards and Vanessa Renwick, who used colored lighting to change the tint of the jellies. Tara Jane O'Neil made the mesmerizing score from recordings of Harry Bertoia sonambient sound sculptures and the bell wheel of 17th century Athanasius Kircher.

The Bruised Garden
GB JONES & CAROLINE AZAR

2012, Canada, black and white fabric, paper ceiling hangings, sound.

Caroline Azar & G.B. Jones, founders of the experimental post punk group Fifth Column, have come together after a 17-year absence to present this interactive installation. Inspired by the jagged triangular landscape of "Cavern of the Evil Wizard" from 1988's *Big*, *The Bruised Garden* invites the city folk to play with its pointy trees and bushes. Everything in the garden can be moved and rearranged. Make your own way through as you explore the drained color palette and angular topiary, listen to a rare unreleased Fifth Column piece filling the space.

Suspicious Packages
KRIS GREY

2012, USA, video, color, 4 min. (loop)

Theater of the hands staged in a culturally site-specific region of masculinity. Unusual tools and decorative objects are stuffed in, fluffed, and pulled back out.

Untitled
SOPHIA GLASS & ERICA KERMANI

2013, USA, plaster and multi-projected video, color, sound, 5 min. (loop)

Abuse and humiliation from two moving, cat-calling sculptures made out of plaster casts and video recordings of the artists' mouth. *Untitled* uses the artists' real-life experiences with street harassment to make this off-putting work. As the mouths call to each other and to the viewer, we are forced to negotiate our position as both caller and called upon.

Breastival Vestibule
RACHAEL SHANNON

2013, USA, inflatable dome, projected video, color. (loop)

Re-entering the queer bubble isn't a simple sashay and big wave. *Breastival Vestibule*, a large, hollow inflatable breast made from a patchwork of synthetic fabrics, provides a nourishing enclosure to check in, rest, play and share. Why is it a breast? Top-free living gives Rachael Shannon a sense of joy, dignity, and freedom. She feels however she can exercise this right only in a handful of womyn and queer-run spaces. The breast, covered-up or exposed, emblematizes her personal struggles with transitioning into and out of sanctuary violence.

Orifice
JOSHUA VETTIVELU

2013, USA, multi-projected video, color, 7 min. (loop)

A free-flowing space built from four video-projection screens, the image of each evolving through hypnotic fields of colour, spun clay gentials, and a fantasy of nooks, crannies and hidden within the body. *Orifice* casts its visitors as performers for the artist's work: its sensual, perverse images fan out across our bodies, and by moving through the projections we embody passage through the labyrinths of the mind.

Ghosts of the Trucks of the West Side Highway

Legacy
BENNY NEMEROFSKY RAMSAY

2010, USA/Canada, mirror-mask, book and video, color, sound, 13 min. (loop)

An ornamentally-shaped screen shows a mirror-masked flâneur wandering about a blue-tinted enchanted forest. The man encounters a series of oracles imparting words and wisdom of gay elders—like mystic-scholar Andrew Harvey, dandy raconteur Quentin Crisp and founding Radical Faerie Harry Hay. Uplifting dramatic score supports the prophecy. The projection is joined by the performer's mirror mask and a bookwork featuring the work's key texts. Ramsay gives his spiritual manifesto for queer men, and reignites a battle cry for personal and collective metamorphosis.

Ghosts of the Trucks of the West Side Highway
BEN CUEVAS

2012, USA, box truck, fabric panels, sound.

Ben Cuevas conjures the gay truck-sex culture of 1970s New York by inviting a group of men to have sex inside of a rented moving truck, and recording the wet noises from their encounter. Played from speakers concealed inside the exhibition truck, the audio joins the work's ghostly after-image: a vintage Leonard Fink photograph of men cruising the trucks, which is blown up, cut apart and printed onto several gauzy fabric panels suspended from the truck's ceiling.

The Kayuga Project
CATHERINE PANCAKE

2013, USA, booklet, 20" vented glass cube, dry ice, internet browsing device, video, color, sound. (loop)

This work was born out of the research into the technologies that ensured the birth of the artist's daughter via her partner's artificial insemination. Slowly, it evolved into a large historical exploration of queer female utopian desire, in tension with the science and technological practices that enable and/or curb it. Video by the artist includes an original lesbian science-fiction melodrama starring performance artist Erin Markey. *Out-Takes*, a booklet accompanying the film, compiles lesbian separatist publications from various decades and describes attempts to understand and subvert science, with the end-goal of reproducing females without men. A 20" vented glass cube filled with industrial dry ice refers to cryobiology, used in assisted reproduction technology. The dry ice activates the cube for 24-36 hours before it reaches its "natural conclusion." Finally, the installation includes a device with access to an installation-specific YouTube channel with curated videos from transgender people discussing how transitioning affected their relationship with science and technology, for better and worse.

The Kayuga Project

The Bruised Garden

Sexual Chemistry
IMOGEN HEATH

2013, Germany, multi-projected 16mm, color. (loop)

This two-screen, 16mm analog film installation slows the moment leading up to a kiss down to a crawl. Shot at kissing parties thrown by the artist's friends and lovers, *Sexual Chemistry* documents queer community, studies slow-burning desire and celebrates the chemical metamorphosis of film. Imperfections in the hand-processed film's emulsion reveal dramatic alchemical reactions, as light, silver, flesh and skin contract, expand and bubble away with radical potential.

Mother-of-Pearl

Mother-of-Pearl
PUSSYKREW (EWELINA ALEKSANDROWICZ & ANDRZEJ WOJTAS)

2009, Germany, video, color, sound, 4 min. (loop)

We sink into a bizarre and horrific well of erotic pleasure. 19th c. Japanese tentacle erotica (*The Fisherman's Wife*) is stroked to life by Pussykrew's fondling caresses. Accompanied by flickering, high-pitched sound, things get very weird here, and perhaps a little hot. A static installation, it allows us to linger as needed.

You Do It So Well
VASILIKI ANTONOPOULOU

2013, UK, multi-projected video, color, sound, 6 min. (loop)

Three site-specific performances react to the ban on women's right to drive in Saudi Arabia, and a new law allowing them to ride a bicycle when accompanied by a male. Exhibited as a triptych, it is an ironic gesture of worship toward the vehicle, beginning with a woman in traditional garb blessing a luxury SUV with rose petals and a salt circle, mixed with found footage of Christian rituals. The second scene shows the same woman on a desert road, waited upon hand and foot by young men, and the third follows her on a bike ride, flanked by two automobiles.

Suspicious Packages

ARSEnic & Old Lace
PETER CRAMER

2013, USA, lace, crocheted bedcovers, video, b/w, sound.

A cobwebby 10' cube built for masquerade and games of intrigue. A crowded and delicate space, lace masks hang from the ceiling, along with a canopy made from crocheted bedcovers donated by the artist's aunt. Repurposed footage plays from the dark comedy classic *Arsenic and Old Lace* (starring Hollywood gay icon Cary Grant), humorously bringing to light the repressed erotic within the film and the artist's family history. We are at turns nestled and suffocated by farce and folly alike.

Eight Bells: Elegy for a Forgotten Sailor
SASHA WORTZEL

2013, USA, video and live performance, color, sound.

A sound installation and performance inspired by archival records indicating that in 1965, a sole female sailor was admitted to Snub Harbor, an all-male sailor retirement home in Staten Island. While the narrative core of the piece is built from her story, the memories of many seafaring women, crossdressers, and genderqueers are invoked. Participants are invited to climb inside a handmade boat-like structure to listen to a collection of ambient sounds from Snug Harbor's waterfront, narratives of cross-dressing sailors culled from archival texts, and sea shanties (sailor work songs) reinterpreted and recorded by a group of ladies and queers. Eight bells, a nautical euphemism meaning 'finished,' and often used to indicate a sailor has passed, are heard throughout the piece. The bells and shanties create a rhythm and sense of passing time similar to the way they would regulate time and work on the ship.

Medusa Smack

PERFORMANCES

Ryder & Hazel: Horns of Lady RamShackle

C. RYDER COOLEY & HAZEL WITH LIVE VIDEO BY EE MILLER

SUNDAY, NOV. 17, 7PM

2013, USA, video and live performance, variable duration.

C. Ryder Cooley is an inter-disciplinary artist and musician. Hazel is a taxidermy ram head, resurrected and re-gendered through performance. As one, they give a grotesque and ethereal live cinema performance using owl wings, feathers, movement, sound, and singing saw. Cast on the wall behind them is a video landscape made of archival and original sequences of science footage, taxidermy animals posed in dioramas, and world fair imagery. An ambient soundtrack combining "nature" sounds and carnival-like music provide backdrop for live improvised music. Video and recorded sound by media artist EE Miller.

Foil Forms

BILL HSU

SATURDAY, NOV. 16, 11:30PM

2013, USA, live animation performance, video, color, sound, 13 min.

Improvisation of live electronic sound and gold-on-black animation of blobs. The shapes fall short of congealing into recognizable shapes, and our object of desire is never adequately perceived. Frustration, not satisfaction, fascinates.

Blow Job (repeated)

DANIEL ROSZA LANG/LEVITSKY

MULTIPLE PERFORMANCES THROUGHOUT THE FESTIVAL.

2013, USA, performance and video, B&W, 35 min.

Lang/Levitsky plays the lower half of Andy Warhol's classic *Blow Job*, which is projected on the wall above the artist. Each night's performance presents different possible fellatrix or fellator, fulfilling or frustrating various fantasies of who exactly is offscreen. Over the course of the festival, performance documentation will accumulate into an extended video piece which restores Warhol's original intent of having five different cocksuckers participate in the piece.

Blow Job (repeated)

Foreward to Nowhere

POET PROBLEMS

DIA FELIX

SUNDAY, NOV. 17, 6:30PM

2013, USA, video and performance, color and B&W, sound.

A fusion of found footage, origination, personal correspondences, performance documentation, and visitor participation to explore-into-film the strange intimacies and frictions of contemporary poetic practice. A bedroom scene with four simultaneous video channels which include found/existing footage, performance documentation, origination, intimate correspondence. There will be two channels of audio, only one with spoken word. Includes dazzling participants Phoebe Gloeckner, Ariana Reines, CA Conrad, Vi Khi Nao, and Camille Roy.

Forward to Nowhere

AIMEE NORWICH

FRIDAY, NOV. 15, 1:30AM

2013, live video and music performance, 25 min.

Aimee plays various basses, one of which she invented, with electronics, using pure tones, distortion, walls of reverberant sound, and extended bass techniques. Ian Cook plays acoustic drums and an analog drum machine. Original compositions and arrangements of jazz standards from giants like Miles Davis and John Coltrane, combined with lyrical melodies, dissonant modals, blues, distorted noise elements and improvisational sections. Accompanied by electronic media artist Phillip Stearns' improvisational visual pieces.

These Pieces Won't Fit

HEATHER ACS

FRIDAY, NOV. 15, 9:15PM

2013, USA, performance.

Multi-media high-drag performance in an attempt to reach beyond language and ask: what is the (sound) effect of the constant demand to "put your face on" and "get it TOGETHER"?! Things get hysterical/historical as histrionics unfold, and the real question is: what do we gain when we lose control? After all's been said and done, there's nothing left to say. Language is broken. I'm broken, you're broken, the world is broken, heteronormativeracistcapitalistpatriarchyyyyy... WOAH! GOOD GOD GET A GRIP GIRL!

BOYWOLF

PAUL LEOPOLD

FRIDAY, NOV. 15, 11PM

2013, USA, performance and video, 30 min.

Raunchy and in-your-face excerpts of *BOYWOLF* have shocked audiences across Brooklyn. A suburban prince's fall into urban decadence, told as an orgasmic bacchanal, drenched with animal sexuality, blending song, movement, poetry, video, ritual and myth. Projection design by Salome Asega, music produced by JX Cannon, and lighting designed by Jesse Sheldon.

Heather Acs

SPONSORED PROJECTS

KATE BORNSTEIN IS A QUEER AND PLEASANT DANGER

Sam Feder

Kate Bornstein is a Queer & Pleasant Danger is an intimate portrait of a transgender pioneer and cultural trailblazer. From international performances to dinners with her partner and menagerie (2 dogs, 3 cats, and a turtle), through verite footage, home interviews, and performances, we see Kate's private life and public persona. We spend time with Kate and her community displaying her intimate relationships while revealing constructions of sexuality, gender, transphobia, youth advocacy, bullying, alternatives to suicide, ageism, dying and death. Now, more than ever before in history, the media depicts transgender lives, characterizing them as "normal people, just like everyone else." Kate celebrates and revels in her difference.

Kate's agency in making this film is clear. She wants to be seen and be heard and has a lot to say. Uniquely, this film, starring a transgender person, is not about her being trans. It's about a game-changing author, artist, and mentor. Kate is an example of the ultimate integrity – staying true to oneself. Her radical ideas of self-acceptance are in contrast to the plea often heard from marginalized groups, playing into the mainstream media gambit, seeking to assimilate. Kate is unlike anyone you will ever meet. Her message is universal: do whatever it takes to make your life more worth living. Her only rule is, "Don't be mean."

Premieres early 2014.

katebornsteinthemovie.com
facebook.com/KateBornsteinFilm
www.samfeder.com
Twitter: @samfederfilm

THE HOMO BONOBO PROJECT

Shelly Mars

"The Homo Bonobo Project *is in its sixth year and going strong It had very successful shows at the Brooklyn Museum and at NYU in collaboration with their departments of Animal Studies and Performance Studies. The project has also expanded into screen-printing, which has led to a couple of art shows and printing the designs on fabric. I've sold seven collections to the coompany Express, and have made a business out of it that helps support teh project. 20% of all proceeds go to Lolay-abonobo, a sanctuary in the DRC Congo that rescues orphan bonobos from the Bushmeat trade. I plan another trip back to the Congo in 2014. Thank you MIX for your incredible support all these years. I couldn't have done it without you."* —Shelly Mars

shellymars@mac.com
www.homobonoboproject.com

DO I SOUND GAY

David Thorpe

Determined to overcome his shame about "sounding gay," filmmaker David Thorpe embarks on a hilarious, poignant, taboo-shattering exploration of the phenomenon of the "gay voice." *Do I Sound Gay* is produced by Impact Partners and Howard Gertler (producer of *How to Survive a Plague*). In 2013, *Do I Sound Gay?* was accepted into the Independent Film Project's year-long First-Time Filmmaker Lab mentorship program and participated in IFPs Spotlight on Documentaries market. The film is currently in post-production and will be released in 2014.

https://www.facebook.com/DoISoundGay
www.impactpartnersfilm.com

HOW TO SURVIVE A PLAGUE

David France

Rockstar success continues for this Academy Award-nominated doc. *How to Survive a Plague* screens December 30th on PBS as part of their Independent Lens programming, and hundred educational packages including the doc and other material have been distributed to HIV/AIDS activism groups around the world, free of charge. The film's production team has also released a viewers guide providing additional data and analysis of ACT UP and TAG, and the status of HIV/AIDS activism today.

surviveaplague.com

DONNA OSTROWSKY MEMORIAL FUND

Tom Leger

Donna Ostrowsky (1986-2013) was an author, producer, director, screenwriter, and boom mic operator. Her short piece "The Queer Experiment" is collected in Transgender Vangard's *The Collection: Short Fiction*, available on Amazon from Topside Press. Her memorial fund assists trans women artists, writers, and filmmakers. Donations are tax deductible.

donnaostrowskymemorial.weebly.com

WE WILL RIOT / VITA WOOLF

Romas Zabarauskas

Zabarauskas's feature film *We Will Riot* is about beats, love, friendship, and the system that destroys it all. Shot on Super 16mm, in defiance of the film industry's push for HD video, the film showcases the Lithuanian beatmakers' world and questions the im/possibility of true protest. *We Will Riot* premiered at the Moscow International Film Festival in June, 2013, and later showed at film festivals in Bushwick, Kaunas, Lviv, and Toronto. The film now enjoys wide theatrical release in Zabarauskas's native Lithuania.

Vita Woolf, Zabarauskas's new Lithuania-based feature, is currently in development.

http://wewillriot.com/
facebook.com/romaszabarauskas
twitter.com/rzabarauskas

TAQAT: PART ONE

Nadia Awad

TaQat is a two-part project exploring the complex relationship between queer activism and aesthetic practices and the question of Palestine—its cultural and political location in the West and its meanings for Palestinians. The first part of the project is a web documentary, chronicling the experience and aftermath of the first LGBT delegation to Palestine. In January 2012, fifteen LGBT activists, lawyers, cultural producers, and community leaders embarked on a solidarity delegation to Palestine. They met with leading Palestinian queer activists. This delegation was the first of its kind. Awad shot in multiple formats, using archival footage, and digital technologies.

Production was completed in November 2012. The web documentary will be available online.

producer@lgbtdelegation.com

POP-UP MUSEUM OF QUEER HISTORY

Hugh Ryan

The Pop-Up Museum of Queer History returned to Brooklyn this year, with our show *On the (Queer) Waterfront: Brooklyn Histories*, which explored the queer histories of Brooklyn waterfront neighborhoods. We also collaborated with a number of other organizations around the country on various projects, including a conversation on AIDS, representation and accountability with Visual AIDS, and a keynote delivered by Founding Director Hugh Ryan at the Queering the Museum conference in Seattle.

www.queermuseum.com
hugh@queermuseum.com

KATHLEEN AND EDDIE

Desireena Almoradie

KATHLEEN & EDDIE is a feature-length documentary about how one woman transforms the grief and trauma of her brother's murder into compassion for the perpetrators. In 1985, Kathleen's older brother Eddie, an American soldier stationed in Wiesbaden, Germany, was killed by the Red Army Faction, a left-wing terrorist group responsible for the fiercest domestic conflict in the history of postwar Germany. Two women, Birgit Hogefeld and Eva Haule, were imprisoned for his murder. Decades after his death, Kathleen travels to Germany to find closure by seeking out these two women.

The film is currently in production and set for a release date of January 2014.

kathleenandeddie.net
facebook.com/kathleenandeddie

DATA MINING THE DEAD: GENEALOGY AND THE BUSINESS OF FAMILY

Julia Creet

Many North Americans are fascinated by genealogy and invested in their family histories, gaining identity by uncovering their ancestors, their culture, and their country of origin. Others find it devastating and disorienting when they discover that their history differs from what they'd always believed. But there is another side to the rise in genealogy. It is arguably the largest historical enterprise in the world, and one of the largest data mining operations ever, driven by big religion, big business and big technology. *Data Mining the Dead* explores the industry behind the exponential intensity of genealogy. What are the motivations of the key players and how are their actions affecting the millions of North Americans who are searching for answers?

Production to be completed in early 2014.

SMOKEY BELLES

Anie Stanley

A lawless camp for artists, Smokey Belles operates in the storied tradition of creative colonies removed from urban centers. The Catskills retreat offers a supportive work atmosphere, allowing visitors to realize their own goals while fostering a connection to nature. The Charming 2-bedroom sits on 4 acres of bucolic land facing a river. Sliding scale & work shares are available.

The homestead was founded by Anie "S8" Stanley, a long time East Village resident, whose avant-garde Super 8 films have been programmed alongside Bruce La Bruce, Sadie Benning, and Kenneth Anger, most notably at the Whitney and at the MOMA.

smokeybelles@gmail.com
Anie Stanley, Director & Founder
Facebook: Smokey Belles Catskills

FOREST OF THE FUTURE

Quito Ziegler & Bizzy Barefoot

Once upon a time, a forest came to life inside a large warehouse loft in industrial Greenpoint. *The Forest of the Future* was a place like never seen before, in which all manner of magical creatures — visual artists, performers, political activists, storytellers, sex workers, techno-witches, kitchen wizards and radical faeries — came together to collaborate in a kind of autonomous creative zone they had built for themselves and their communities.

MIX INTERNATIONAL

BRASIL (1993)

MIX Brasil approaches its 21st year continuing to fulfill its true vocation: to encourage and exhibit the culture of diversity. In addition to film, MIX Brasil's programming also welcomes all the visual arts, as well as theater and music, providing a broad scope of the cultural movement for gays, lesbians, and allies around the planet. For 20 years MIX Brasil has shown selected films in 35 countries and 50 Brazilian cities. Enjoy our extensive program of films, plays, music performances, and art exhibitions.

Associação Culturall MIX Brasil
João Federici
jfederici@uol.com.br
www.mixbrasil.org.br

MEXICO (1996)

MIX México is the first and oldest film festival in Hispanic America that concentrates on sexual diversity. A springboard for queer filmmakers in México, it's also a great space for exchanging ideas between queer filmmakers and audiences. The festival is put on every May.

festivalmixmexico@gmail.com
www.festivalmixmexico.blogspot.com
www.festivalmix.com.mx

MILANO (1993)

Festival MIX Milano is the only multidisciplinary queer event in Italy, founded by 1993 by Giampaolo Marzi. Formerly known as the Festival Internazionale di Cineam Gay-lesbico e Queer culture di Milano, we entered the loving international MIX family five years ago with the blessing of Jim Hubbard and MIX NYC.

festivalmixmilano.com
mixfestivalmilano@gmail.com

COPENHAGEN (1986)

MIX Copenhagen is the oldest running film festival in Denmark and one of the oldest LGBT film festivals in the world. Lots has changed since 1986, but our goal is still the same: to give gay, lesbian, bisexual and transgender film lovers what they're looking for. Beautiful, intense, touching, funny, scary, slow or fast movies with a queer theme. We want to give you movies that bend genders and break sexual boundaries, movies from all over the world that stir up gendered politics and reflect a diverse society. See you in October! We promise something for everyone.

Love,
MIX Copenhagen
Contact: www.mixcopenhagen.dk.

ACT UP ORAL HISTORY PROJECT

ACT UP Oral History Project co-founders Jim Hubbard and Sarah Schulman see a widespread myth about social activism, that activists need big money and large numbers before they can make change happen. It is a false and debilitating assumption. Real social change comes from low-to-no-budget grassroots organizing, and the critical mass driving that change more often requires a handful of people acting quickly, independently and using diverse strategies and tactics, than television's grand, elegant marches on the U.S. Capitol.

In few instances is this reality clearer than in the success of ACT UP. Despite limited resources and membership, ACT UP built a powerful coalition across lines of class, race, and gender that successfully ended the U.S. government's malign neglect of the HIV/AIDS epidemic. They proposed and forced the enactment of reforms of the FDA, fought for the expansion of health care and social services for the poor and sick, and created new art and media forms to communicate their radical agenda. In short, ACT UP saved millions of lives and transformed U.S. society for the better.

Debuting in November 2003, the ongoing ACT UP OHP has produced and made available over 150 video interviews and transcripts with surviving ACT UP members, offering an intimate look at the nuts-and-bolts of successful social agitation, in the words of the people who carried those demonstrations out. It offers an almost unprecedented collection of civil-disobedience tactics, providing in-depth and wide-ranging strategies and step-by-step breakdowns of many of ACT UP's large-scale demonstrations and zaps (rapid and dramatic confrontations with public targets, carried out by small groups of people).

In fall of 2011, as Occupy Wall Street raged two blocks from his office, Jim Hubbard synthesized information gathered through the project and finished his feature doc *United in Anger: A History of ACT UP.* Hailed by the New York Times for being "as scrappy and passionate as the actions it documents," the film premiered at MoMA before beginning its international tour in Ramallah, in the West Bank. From there Hubbard & Schulman traveled with the film to Haifa, Jerusalem and Tel Aviv, bringing its message directly to the queer movement across Israel/Palestine. They turned down large, institutionally run and Israeli-funded venues, choosing instead small, people-run spaces, like art galleries, anarchist vegan collectives, and women's centers, so their message could make personal contact with activists fighting against HIV/AIDS and Israeli apartheid.

The project's website over the last year saw 16,000 video views, 49,000 transcripts downloaded, and over 1.2 million visits. Hubbard and Schulman continue to exhibit the project and give talks about social activism, in places as diverse as Harvard University to the National Library of Medicine to the Bronx Academy of Arts and Dance. If your organization would like to host them, email Jim Hubbard at jim@actuporalhistory.org

www.actuporalhistory.org

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